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THE UNIVERSITY OF ALBERTA

THE WHEELMADE PAINTED POTTERY AT GRAVINA DI PUGLIA

by

© SHARI LEE SAUNDERS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF CLASSICS

EDMONTON, ALBERTA

SPRING 1987

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ISBN 0-315-37707-0

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled THE WHEELMADE PAINTED POTTERY AT GRAVINA DI PUGLIA submitted by SHARI LEE SAUNDERS in partial fulfilment of the requirements for the degree of MASTER OF ARTS.

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Supervisor

R. C. Smith
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Ruth Gruhn
.....

Date April 21, 1987

DEDICATION

My success was ony realized through the love and support of my family, Fred, Linda, and Jeff. Their belief in me and my ability never wavered, even when I myself was wavering.

In those times when doubt was defeating me, there were many friends who picked me up, brushed me off, and sent me back into the ring with renewed spirit.

This *opus* is dedicated to you; for without you, I would not be able to say:

"*veni*, *vidi*, *vici*".

ABSTRACT

The appearance of Wheelmade Painted pottery during the late sixth century B.C. marked the introduction of the fast potter's wheel to South Italy. This pottery belonged to a refined ceramic tradition which developed from the native Iapygian Proto-Geometric pottery. The use of Wheelmade Painted pottery was not restrictive: it appeared in both funerary and habitation contexts.

The early vases were decorated with bands of red or black paint. In the fourth century B.C., decoration composed of myrtle or ivy leaves was introduced. This vegetal decoration belonged to a much broader geographical and chronological scope than that of Wheelmade Painted pottery; thus, this decorative patterning exemplified the inclusion of South Italian culture within a broader Meditterean *koinè*. The impetus for this inclusion was the presence of the Italiote Greeks along the Ionian coast; but, even with this impetus, Wheelmade Painted pottery retained its own identity and remained an indigenous art form.

The topic of this thesis was specific to the Wheelmade Painted pottery at Gravina di Puglia, 76 kilometres northwest of Tarentum, in the Bradano valley. From the evidence at Gravina, a typology of forms for Wheelmade Painted pottery has been set out along with chronological considerations. The comparanda for the Gravina type series has revealed a shift in trade connections, occurring in the mid fifth century B.C. This shift was probably due to the incursions of the Lucani to the north and the expansion of the Taretine markets to the south.

At approximately the time of the Roman advances into South Italy, the production of Wheelmade Painted pottery ceased without any evidence of a technological or stylistic decline. The void left by this pottery was filled with less refined wares and with Black-Glaze pottery which could be mass-produced.

ACKNOWLEDGEMENTS

Dr. Alastair Small presented the topic of Wheelmade Painted pottery to me in October 1984; almost three years later I am still fascinated with the subject and its potential for further study. For this, and for his initial guidance, I owe Alastair many thanks. He is a scholar whom I hope to emulate in my career as an archaeologist.

I am most grateful to Dr. Maurizio Gualtieri who stepped in as my advisor and supported me in the final stages of preparation. I feel that I am most fortunate to have worked with him.

And finally, I wish to thank my committee members, Dr. Ruth Gruhn of the Department of Anthropology, and Dr. Richard Smith of the Department of Classics, for their comments and suggestions which have only served to improve the quality of this thesis.

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J.H.S.	Journal of Hellenic Studies, London.
M.A.L	Accademia nazionale dei Lincei: Monumenti Antichi
MEFRA	Mélanges de l'Ecole Francaise de Rome
N.Sc.	Accademia nazionale dei Lincei: Notizie degli Scavi di Antichità comunicate alla Accademia dal Ministero per i Beni Culturali e Ambientali, Roma.
PBSR	Papers of the British School at Rome. London, Macmillan.
PCIA	Popoli e civiltà dell'Italia antica, Roma: Biblioteca di storia patria

ABBREVIATIONS

A.J.A.	American Journal of Archaeology. New York, Archaeological Institute of America.
APARCHAI	Nuove ricerche e studi sulla Magna Grecia e la Sicilia antica in onore di Paolo Enrico Arias
BaBesch	Bulletin Antieke Beschaving. Leiden, Rapenburg 26.
Botro.II	"Excavations at Botromagno, Gravina di Puglia: Second Interim Report, 1967-1968." PBSR xxvii (1969) p. 100-157.
Botro.III	"Gravina di Puglia III: Houses and a Cemetery of the Iron Age and Classical Periods." PART ONE. PBSR xliv (1976) p. 48-132. PART TWO. PBSR xiv (1977) p. 69-137.
E.A.A.	Enciclopedia dell'arte antica classica e orientale (1958-66) Rome: Istituto della Enciclopedia Italiana.
Hlk	Helikon. Rivista di tradizione e cultura classica. Roma, L'Erma.

I. INTRODUCTION

The modern town of Gravina di Puglia dates from medieval times; and is located on the steep east bank of the Torrente Gravina, a major tributary of the Bradano river. The ancient site, inhabited from the ninth century B.C. until the first century A.D., is located on the opposite bank on the easternmost spur of a plateau named Botromagno. The ancient site commands a view of the valleys surrounding the spur, which is narrowly connected with the main plateau to the west and is therefore easily defensible. The ravine of the Torrente Gravina is shallow at a point just south of the settlement's east wall, and can be forded.'

If one follows the ravine through the broad valley of the Bradano river, the Gulf of Taranto is 65 kilometers from Gravina. The river system thus offers a natural line of communication to the southeast. In addition, the Torrente Gravina provides easy passage to Venosa and the other settlements in the Ofanto river valley. This route bypasses the difficult tracks through the Apennines which border the Bradano valley on the west.

Northeast from Gravina is the geological formation known as Le Murge and commonly referred to as "The Murge". This limestone plateau, which rises on average 500-600 m above sea level, is a natural road block for travel between

---

'See Figure 1.

western Apulia/Lucania and the Adriatic Sea; but Gravina holds a commanding position at the southern end where the barrier is passable due to a natural cutting. As the crow flies, Gravina is less than fifty kilometers from the sea. Thus, with access to two major sea-trading routes, Gravina is situated at important crossroads of communication.

HISTORY OF EXCAVATION

The subject of this thesis is the Wheelmade Painted pottery excavated at Gravina during the late 1960s by the British School at Rome under the auspices of the Superintendency of Antiquities for Apulia. In 1966, the late J.B. Ward-Perkins undertook the project, with R.T. Brooks directing the excavation of several trial trenches. [2]

In 1967 and 1968 full scale excavations were undertaken under the joint directorship of Dr. M. Aylwin Cotton and Miss Joan du Plat Taylor, who continued to direct the excavations in subsequent years. [3] Much of the work was confined to the southwestern region of the spur. The area was defined on the south by the plateau's steep scarp and on the north by a track approximately delineating the path of an east-west road within the ancient settlement. The earliest material from this area came from funerial contexts

---

[2]R.T. Brooks, Alastair Small and J.B. Ward-Perkins, "Trial Excavations on the Site of Botromagno, Gravina di Puglia, 1966", PBSR XXXIV (1966) p. 131-150.
[3]J.B. Ward-Perkins et al., "Excavations at Botromagno Gravina di Puglia: Second Interim Report, 1967-1968", PBSR XXXVII (1969) p. 100-157.

which were dated to the early sixth, or perhaps even in the seventh, century B.C. Settlement material has pointed to the encroachment of the habitation area into the necropolis in the fourth/third centuries B.C.

The habitation area proper was also explored at this time in three distinct sites on the plateau. The excavation of House B, in the eastern sector of the spur, produced evidence for occupation in the mid second century B.C. The house continued in use for approximately one hundred years. In another area, CA, house foundation walls with a *terminus post quem* of the second century B.C. were found to have superceded the *fosse* tombs of the seventh to fifth centuries B.C.

In 1970 the excavations were extended to the area below the eastern tip of the plateau. This site, known as Parco S. Stefano [4], has revealed the earliest habitation material for Gravina. Here Early Iron Age huts were found. The occupation of this area was abandoned, probably in the third-quarter of the seventh century B.C.; and the area was then used as a cemetery until the last half of the fourth century B.C., when it was reoccupied. But this occupation was short lived - perhaps lasting not more than some seventy years.

In May 1983, Miss Joan du Plat Taylor died, leaving the final publication unfinished. Before her untimely death, she had composed a catalogue of the Wheelmade Painted pottery found at Gravina. Within her catalogue, some comparanda were

---

[4] "Gravina-di-Puglia III. Houses and a Cemetery of the Iron Age and Classical Periods", (Part One) PBSR XLIV (1976) p. 48-132. (Part Two) PBSR XLV (1977) p. 69-137.

included. The project of completing her unfinished catalogue and studying the pottery in greater depth was offered to me by Dr. Alastair Small, now directing the publication of the site.

II. THE IRON AGE IN SOUTH ITALY

With the emergence of the Iron Age, the culture of South Italy experienced a significant transformation. Never again did this region attain such historical and cultural prominence as it knew in the Iron Age. Gravina di Puglia, with its settlement and necropolis, exemplified important characteristics of the Iron Age culture; such as the emergence of a local aristocracy, and the specialization of labour. At the point that Wheelmade Painted pottery was introduced, the South Italian culture was reaching its zenith. Our pottery reflects the change which occurred within the local artistic genre, due to the establishment of Greek colonies on the Ionian coast. Here, we see that the settlement of Gravina and the development of Wheelmade Painted pottery were integral parts of the broader picture of local traditions in southern Italy.

The period of transition from the Bronze Age to the Iron Age was first identified at Bologna, where the new culture was given the cognomen "Villanovan."[1] At this site, the plurality of cemetery areas surrounding the settlement

---

[1] For general works concerning the Villanovan culture, see: M.A. Furazzola Delpino's "The Proto-Villanovan: A Survey", in Italy Before the Romans, ed. by Ridgeway, p. 31-57; D. Ridgway's "The Villanovan Culture: The Etruscans in the 9th and 8th centuries", in The Etruscans, University of Edinburgh Department of Archaeology Occasional Paper No. 6 (1981), p. 12-18; and H. Hencken's Tarquinia, Villanovans and Early Etruscans, Cambridge (Mass.), 1968 (American School of Prehistoric Research, Bulletin No. 23.

suggested a new form of organization which distinguished this culture from the previous Bronze Age culture. Such organization was only possible due to the settlement's more sedentary nature, as revealed by the occupation layers which spanned several centuries. Moreover, the size of the cemeteries showed that the population had greatly increased.

These phenomena were not restricted to Bologna; to the contrary, throughout Italy, the archaeological record reflects the emergence of a "proto-urban society." In South Italy, there were the large settlements of Porto Perone, Coppa Nevigata, and Scoglio del Tonno, which had groups of houses and tombs, and sometimes a fortification system. This development implies that a complex social structure and a division of labour existed at a much earlier date compared to the rest of the peninsula. This early development was probably due to the exposure to Mycenaean culture which this area received continuously between the XIII and XII centuries[4], however, internal factors, such as the expansion of the economic base and population growth, cannot be ruled out as causes for this development.

These phenomena were founded upon a strong agricultural economy. Agricultural and stock raising increasingly gained predominance over pastoralism in the Middle Bronze Age (1600-1300 B.C.) as new technology made more intensive

---

[4] Renato Peroni, "From the Bronze Age to Iron Age: Economic, Historical and Social Considerations", Italy Before the Romans, ed. by David and Francesca R. Ridgway, London: Academic Press, 1979, p. 10-11. The term "Villanovan" is generally restricted to the regions of central Italy, but there are certain features, characteristic of "Villanovan" culture; apparent in the settlements of South Italy.

farming possible. Research in central Italy, however, has shown that an agricultural system existed as early as the Neolithic period. Evidence has revealed that cereal crops such as emmer, bread wheat, and barley were cultivated and livestock such as sheep, goats, pigs, and cattle, were domesticated at some Neolithic sites, while other nearby sites were still part of a hunting-gathering system.'

A mythical account of the moment of transformation to a more settled agricultural economy in South Italy was reflected in a tale written by Aristotle (*Pol*. 7, 10, 3) in which King Italos established the institution of *sussitia*, or common meals. In doing so, he was said to have changed the Oenotrians from nomads into agriculturalists.'

Such a change also implies the development of a more complex social structure within the ancient communities which has been best revealed in their cemeteries. In the Early and Middle Bronze Ages, the burial of an influential "chieftain", distinguished by its rich grave goods, was situated in a central location, surrounded by numerous, less-wealthy secondary burials. This primary ranked society was not evident in the cemeteries of the Late Bronze Age, which were composed of individual burials that were not arranged in distinguishable groupings, and by their

---

' Graeme Barker, Landscape and Society: Prehistoric Central Italy, London: Academic Press, 1981, p. 143-158.

' Pier Giovanni Guzzo, "Lucanians, Brettians and Italiote Greeks", Crossroads of the Mediterranean: Papers Delivered at the International Conference on Archaeology of Early Italy, ed. by T. Hackens, N. D. Holloway, and R. Ross Holloway, Providence: Brown University Press, 1984. p. 191. The question surrounding the institution of *sussitia* is discussed on page 191ff.

concentration and number seem to show a substantial increase in population.' The emerging society appears to have been more egalitarian. There were only isolated instances of a single tomb being differentiated from the others, a feature which suggested an influential person. Because this pattern of burials was not a general phenomenon, it cannot be interpreted as social differentiation. Then, in the Early Iron Age, a complex social system based on increasing economic specialization developed. This system had several internal class divisions within a multi-family community.''

A. Early Iron Age (IX - VII centuries B.C.)

As yet, no general trend has been revealed concerning the interruption or continuation of settlements during the transition from the Late Bronze Age to the Early Iron Age.'' The transition from the Bronze Age to the Iron Age was marked at some sites by a sterile layer (ie., Chiaromonte,

---

' Peroni, "From Bronze Age to Iron Age: Economic, Historical and Social Considerations", p. 12.

'' ibid., p. 13.

'' In this discussion, I have preferred to use the terms "Early Iron Age" and "Later Iron Age". My term, "Early Iron Age" corresponds to the common terminology of *EIA I* and *EIA II*. The first appearance of Greek colonies in South Italy marks my transition from the Early to the Later Iron Age. In Juliette de La Genière's article, "The Iron Age in Southern Italy", she denotes this period as the Second Iron Age (see p. 85ff.). In other works, this period is referred to as the "Archaic" period, which denotes a cultural change in the archaeological record. By using the terms "Early" and "Later" Iron Age, I am implying a process of evolution within the same culture.

Torre Castelluccia, Satyrion), which denoted a disruption of occupation; while at other sites (ie., Timmari, Monte Sannace), there was no such disruption. Gravina falls into a third category of sites: those which were first occupied in the Early Iron Age (ie., Pisticci, Monte Irsi, Matera). '[1]

In Apulia, there does not appear to have been a preference for hilltop or plain as the location for a prospective settlement. At the sites of Gravina and Monte Sannace, the initial occupation of hilltop and plain were contemporaneous; whereas, in Basilicata, at the sites of S. Teodoro, Cozzo Presepe, Serra di Vaglio, Monte Irsi, and Satrianum, the hilltop was exploited and the valley neglected.

The site of Gravina consisted of two ancient settlements: Botromagno, the settlement on the plateau, and Parco S. Stefano, the settlement below the hill (See Figure 1). There was no stratified evidence for early occupation on the plateau, but the presence of early material in the hilltop's redeposited contexts was evidence for occupation dated to the late ninth century B.C. At the same time, the settlement of Parco S. Stefano was founded. Later, in the seventh century B.C., Parco S. Stefano was abandoned and its inhabitants probably moved up onto the plateau.

Early Iron Age houses at Parco S. Stefano were identified by irregularly shaped hollows in the surface level. The superstructure of wattle and daub construction

---

[1]Juliette de La Genière, "The Iron Age in Southern Italy", trans. by Eric and Christina Haywood, in Italy Before the Romans, p. 61.

was revealed by the presence of stake holes around the hollows. Generally, Iron Age houses were never smaller than five meters in width. From the example of funerary hut urns, Iron Age houses had pitched roofs made of thatch, with no central support. Within the houses, a floor of beaten earth was laid over a thick layer of stone. This technique allowed for drainage. Hearths measuring not less than one meter in diameter were set in hollows within the confines of the house walls. These hearths had a base of pottery sherds. '' Much more information concerning Gravina in the Early Iron Age has been derived from the tomb groups at Parco S. Stefano.

Any discussion of the Iron Age relies heavily upon the evidence of tombs. At several sites there were too few habitation remains to understand fully the nature of an Early Iron Age settlement. There were, however, tombs which revealed a more complete picture. The increased number of tombs indicated a significant increase in the size of the community; the relative wealth of grave goods suggested an accumulation of wealth, thus, differences in the social structure; the grave goods themselves revealed the state of the local economy and any technological advances; and lastly, the presence of foreign objects in the tombs revealed commercial relations.

Generally, throughout the Early Iron Age, the quality and quantity of some of the grave goods increased from their meager beginnings. Thus we may infer the emergence of a

---

''J. du Plat Taylor, Botro.III.1 p. 74-75.

non-egalitarian society in the region.

The ceramic evidence of the Early Iron Age has revealed an uneven balance of technology in South Italy. On the one hand, there was the thick, black, and coarse *impasto* ware which had existed back in the Bronze Age; while, on the other hand, there was the pottery made on the potter's wheel from purified clay. This latter group of refined pottery had its earliest beginnings in Apulia, in the last phase of the Late Bronze Age. It was at this time that Iapygian Proto-Geometric pottery appeared. [14]

The birth of this refined pottery in Apulia has been attributed to Apulia's constant contact with Mycenaean traders in the XIII and XII centuries B.C. After the Mycenaean culture and its trade declined, the people of Apulia were eager to fill the void left by the absence of the Mycenaean vases. Thus, we witness the birth of Iapygian Proto-Geometric pottery. [15]

Developing from this tradition, in *EIA I*, was Iapygian Geometric, with its thinner walls, smaller shapes, and greater frequency. This ware appeared at Monte Sannace in the eighth century B.C. [16], as well as at Gravina. [17] The apparent differences in the ware from settlement to settlement indicates that each community had the means to produce its own pottery at this time.[18] Later, in the

---

[14] de La Genière, "The Iron Age in Southern Italy", p. 69ff.
[15] ibid., p. 70.
[16] B.M. Scarfi, "Gioia del Colle: L'abitato peucetico di Monte Sannace", N.Sc. xvi (1962) p. 271.
[17] Alastair Small, Botro.III.I, p. 84.
[18] de La Genière, "The Iron Age in Southern Italy", p. 71f.

seventh century B.C., a Gravina-Irsina group emerged, as witnessed by a shared decorative patterning on bichrome pottery. [19]

The epitome of Iapygian Geometric pottery was a class known as "*tenda* ware" which was distinguished by a decorative motif of "concentric" triangles sharing a common baseline. This ware has been found at Taranto, Cozzo Presepe, Monte Sannace, Pisticci, and Ferrandina. At Gravina, *tenda* ware formed a small proportion of all Early Iron Age pottery. [20] Outside of the immediate area of the Basento valley, excavations have revealed few true *tenda* vases; but imitations of the ware abound. It seems that this region was at the forefront of technological advances in ceramic production. [21]

To return to the uneven balance of ceramic technology, it has been suggested that women, working with very simple ovens, produced the unrefined impasto vessels; but the new technology of purifying the clay, and building and operating both wheels and kilns, required skilled craftsmen. [22] This was a momentous transformation; for now there existed a specialization of labour within the Iron Age community. [23] There was a concurrent development of metal workshops at some sites. In both artistic media, regional differences

---

[19] Small, Botro.III.2., p. 148. This patterning consisted of rays around the rim, wavy lines on the shoulder, and large angular motifs set in metopes around the lower body.
[20] Small, Botro.III.1, p. 79 and 101-102.
[21] de La Genière, "The Iron Age in Southern Italy", p. 72.
[22] see Kilian, Untersuchungen zu fröheisenzeitlichen Gräbern aus dem Vallo di Diano, Heidelberg, 1964, p. 48.
[23] de La Genière, "The Iron Age of Southern Italy", p. 74.

evolved at this time to the extent that "every site in Basilicata and Calabria had its own characteristic typology." [34] The stabilization of these local workshops, as denoted by their increased number throughout South Italy, is evidence for increased specialization of production. The new technology, and the expansion of commercial activities, as revealed by the diffusion of regional shapes, were manifestations of this specialized production. It is reasonable to infer that a more complex form of settlement would correspond to such changes in pottery production.[35]

The Early Iron Age saw the intensification of interrelations across the Adriatic Sea. Apulia's position along the Adriatic coast made it easily accessible to Balkan merchants and perhaps immigrants. These interrelations began very early. Tumulus graves found in Apulia, which pre-date the Bronze Age, were similar to those in Dalmatia.[36] Also, Balkan bronze axes of the Late Bronze Age have been found on the opposite shoreline.

It was, however, in the Early Iron Age that the evidence of interrelations points to regular contacts. The lozenge and the downward-pointing triangle, were motifs common to both Apulia and Illyria. The figurative decoration of ceramic vases and grave stelai was also common to both locations. [37] Futhermore, new shapes appeared in the

---

[34] ibid., p. 68.
[35] Peroni, "From Bronze Age to Iron Age: Economic, Historical and Social Considerations", p. 14.
[36] de La Genière, "The Iron Age in Southern Italy", p. 66.
[37] Massimo Pallottino, Genti e culture dell'Italia preromana, Roma: Societa editoriale Jouvence, 1981, p. 67.

Iapygian Geometric ceramic repertory which belonged to the Balkan repertory. [28] These similarities were also found in metal working in which the simple bow fibulae with symmetrical feet were found both on the Italian peninsula at Salapia, Lavello, and Garaguso, and on the Balkan coast.[29]

Even the language of the Iapygians was typically Illyrian, unlike any other language of the Italian peninsula.[30] Evidence from Salapia has also shown that in the fifth century B.C. both grave goods and burial rites were similar to the other side of the Adriatic. Thus, the bonds across the sea were so strong that the term "Adriatic *koinè*" has been applied.[31] Yet, even with such close interrelations, there were elements of the Iapygian culture which were solely Iapygian.

But now we must turn toward a far greater source of influence: the Greek colonies along Italy's Ionic coast.

B. Later Iron Age (VII - IV centuries B.C.)

Commercial relations between Greece and Italy were established in the Early Iron Age, evident in Greek imports that were fairly common at the settlements along the Adriatic coast including Valenzano, Torre di Mare,

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[28] de La Genière, "The Iron Age in Southern Italy", p. 71. One such shape is the cup with two raised ribbon handles.
[29] ibid., p. 68.
[30] Pallottino, Genti e culture dell'Italia preromana, p. 69.
[31] ibid., 68; following Lo Schiavo, "Il gruppo liburnico-japodico: per una definizione nell' ambito della protostoria balcanica", MAL xiv p. 363-525.

Conversano, Ruvo di Puglia, Noicattaro, and Rutigliano. The early South Italian road network gave Monte Sannace accessibilty to Greek products as well; for example, there was evidence of a the Late Geometric oinochoe from Corinth. Later, an Attic Black-figure cup was imported at Gravina. There were also "Ionian-type" cups in ten of the sarcophagi [32] at Parco S. Stefano, suggesting contact with the Italiote [33] cities, where they were likely produced. The distribution of these cups throughout South Italy has indicated the expanding trade network being established by the Tarentines. Most imports were found in tombs in which they were set as a manifestation of the individual's wealth. [34]

Under some influence from Greek Late Geometric and Protocorinthian pottery, new motifs were introduced to the native Geometric pottery.[35] During the Later Iron Age, the native pottery industry developed rapidly; and the pottery reflects how the culture of Apulia became increasingly diversified. Indeed in the seventh and sixth centuries B.C., the geometric pottery of Apulia was distinctive within each region, so that we must speak of Messapian, Peucetian, or Daunian geometric pottery. These regional differentiations

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[32] In the seventh century B.C., the settlement area at Parco S. Stefano was abandoned and replaced with a cemetery. The new cemetery revealed a change in burial practices, for the sarcophagus-type burial was introduced.

[33] The term "Italiote" is a conventional adjective used to refer to the Greek colonies of South Italy.

[34] Angelo Bottini and Pier Giovanni Guzzo, "Greci e indigeni nel sud della penisola dall'VIII secolo a.C. alla conquista Romana", PCIA, (1986) p. 224-225.

[35] At Gravina, the motifs thought to be derived from Greek pottery included the wolftooth, step pattern, hatched meander hook, swastikas, and lozenge patterns. See Small, Botro.III.1, p. 85.

continued until the fourth century B.C., when the pottery industry became more standardized under the influence of the Italiote craftsmen.

In the sixth century B.C., the inhabitants of Gravina were living in houses built upon a stone dado foundation. [34] This construction technique appeared slightly earlier at Ferrandina, Incoronata, and Satyrion. The stone dado appeared in the late Bronze Age at Satyrion [35]. The early date for such a construction technique may have been due to close contacts with the Mycenaeans.

The establishments of Greek culture on Italian soil certainly pushed the native cultures into a different artistic realm. There was now an abundance of "Greek" pottery produced by Italiote craftsmen, whose work could be imitated by local craftsmen. In addition to pottery, other art forms were influenced, such as sculpture, metal working, and architectural terracotta revetments. With this impetus, South Italy entered into a wider Mediterranean sphere. One scholar [36] suggested that this was a an emerging cultural *koinè* [37] of Magna Grecia, but the common motifs were

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[34] Botro.III.2 p. 103ff.

[35] Lo Porto, "Satyrion: scavi e richerche nel luogo del piu antico insediamento laconico in Puglia", N.Sc. xviii (1964) p. 190.

[36] Dinu Adamesteanu, "La colonizzazione greca in Puglia", La Puglia dal paleolitico dal tardoromano, Milano: Gruppo Editoriale Electa, 1979. p. 223.

[37] "Small k" *koinè*, the adverb from the adjective *koinós*, meaning "shared in common", is used in this thesis to describe the phenomenon of certain characteristics being shared in common in cultures across the Mediterranean, including Egypt, and the Italian peninsula. This *koinè* altered and developed over several centuries due to the extent and effect of commercial and colonial relations between cultures. This term is preferred in contrast to

distributed far beyond the limits of Magna Grecia, as thr following reserach will show. Adamesteanu, however, stresses that this *koinè* was typically tarentine in that Tarentine products were the greatest inspiration for native artisans. The development of this *koinè* in Magna Grecia becomes relevant in the mid fifth century B.C., after the foundation of Heraclea in 433/432 B.C.; but its peak was not reached until the fourth and third centuries B.C. Wheelmade Painted pottery, indeed, was very much a part of this *koinè*, due to the repertory of its decorative motifs which were found throughout the Mediterranean.

The amount of influence exerted upon the native culture by the Italiote Greeks differed from region to region. It seems that the Oenotrians ** readily accepted much that the Greek culture offered. There was evidence from Garaguso which showed an abrupt cultural change in the sixth century B.C. to the extent that the necropolis could not be described as indigenous, but rather "greco-indigena." Generally, by the beginning of the fifth century B.C., the native settlement shows a strong influence from Greek culture. For example, both Garaguso, 70 kilometres from the Ionian coast, and Serra di Vaglio, 120 kilometres away, had architectural terracottas which pointed to commercial

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*'(cont'd) "direct influence", because it has the connotation of the intangible, whereas "direct influence" implies a specific connection between two cultures. (Refer to the relevant discussion in the analysis of Wheelmade Painted pottery's decoration).

**The Oenotrians lived along the south-western region of the Ionian coastal plain (see Figure 2) until the Greek colonists began arriving in the area. At this time, the Oenotrians were forced to move into the hinterland.

interaction with the Italiote Greeks. As well, there were inscriptions in Greek characters which show an added element of such an influence. [41] Thus, it seems that Lucania readily accepted Italiote products and their influence; but the archaeological record in Apulia reveals few imported goods. Corinthian and Attic vases were numerous in the tombs of Valenzano, Monte Sannace, Ruvo, and Conversano. Such vases must have come by way of Taranto, and thus they revealed a Taranto-Bari region of strong acculturation. [42] But, generally, the people of Apulia had a political philosophy of isolationism, which was brought about by "jealous nationalism." [43] Gravina, for example, has very few imports in its archaeological record.

Tarentine trade, however, lapsed for a short while in the fifth century B.C. at Monte Sannace until political problems were solved. This lapse reflected a social-economic decline which occurred throughout South Italy. By the scarcity of material for the fifth century B.C., it was suggested that the population was greatly reduced and the settlement's growth was halted. The tombs were few, and the wealth of the tomb groups declined sharply. It seemed that the close commercial activities of the previous century were severed. [44] This same phenomenon was also evident at Monte Irsi, Ruvo, and Ceglie del Campo. At some sites (ie.,

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[41] Adamesteanu, "Nuovi aspetti dei rapporti tra Greci e indigeni in Magna Grecia", p. 58-59.
[42] ibid., p. 251.
[43] Pallottino, Genti e popoli dell'Italia antica, p. 70.
[44] Scarfi, "Gioia del Colle (Bari): L'abitato peucetico di Monte Sannace" p. 273-274.

Garaguso, Irsina, and Oppido Lucano) there was an actual hiatus in occupation which has been generally related to an increased presence of Oscan [1] groups in the southern part of the peninsula. [2] Concurrently, the phenomenon of socio-economic decline may have been due to the Tarentine expansion into the hinterland against the Iapygians. [3]

Then, in the last third of the fifth century B.C., we witness a recovery at the site of Monte Sannace. Now numerous Apulian Red-figure vases, probably produced in Taranto, and Black Glaze pottery appeared in the tomb groups. Futhermore, two great sarcophagus tombs were constructed on the acropolis. [4] Similar tomb construction was carried out on the acropolis at Gravina in the fourth century B.C. These tombs, approached by a long *dromos*, were either built of ashlar masonry or were cut into the rock, much like a cave. An example of the latter type is chamber tomb S26. The *dromos*, sloping downwards towards an imposing entrance, had steps cut into the floor. The lintel was once covered with red painted plaster. Above the lintel was drystone walling which rose to a height of 1.4 metres [5] The excavation has revealed that this tomb was indeed visible to the inhabitants of Gravina. Furthermore, the monumentality, the enclosure wall which surrounded these tombs, and the presence of a necropolis within the settlement's boundaries,

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[1] The Oscan speaking population lived in the Appenine hinterland of the Italian peninsula.
[2] Strabo, 6.1.1.
[3] Herodotus VII.170 and Diodorus XI.52.
[4] Scarfi, "Gioia del Colle: L'abitato peucetico di Monte Sannace", p. 274.
[5] J. du Plat Taylor, Botro.III.2 p. 140.

was clear evidence that these were the tombs of an emerging local aristocracy.

Further evidence of the more complex nature of social and political organization in South Italy in the Later Iron Age was provided by the construction of fortification walls. Throughout the south, circuit walls made of well-cut bricks were being constructed in the fourth century B.C. They appeared at Monte Coppolo, Cozzo Presepe, Tricarico, Serra di Vaglio, Torretta di Pietragalla, Satrianum, Monte Irsi, Egnazia, Monte Sannace, and Gravina. It was in the late fourth century B.C. that the fortification wall at Gravina was built. The wall's circuit enclosed both the plateau and the site of Parco S. Stefano on the plain. Unlike Monte Sannace, which had at least two enclosing circuits in the fourth century B.C., Gravina had only one. However, the area encompassed by Gravina's wall was larger than that of Monte Sannace. [**] The wall at Gravina was typical of the compartment-type fortifications: rubble filled the superstructure, which consisted of two parallel faces, the inside face being rough, while the outside face was constructed of well-cut blocks, and cross walls were set at 7.50 metre intervals.

At Serra di Vaglio, Satrianum, and Monte Sannace, some of the stone blocks have Greek characters carved into one face. Some scholars have tried to use these letters as

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[**]Approximately 320,000 square metres of the plateau and plain were encircled at Gravina, whereas at Monte Sannace only 225,000 square metres were encircled. This whole area was not used solely for habitation. It is thought that some of the enclosed area was actually agricultural land.

evidence for the presence of Greeks in the native settlements, but these letters show only that the natives knew the Greek alphabet. This fact was already known, since the few extant native inscriptions were written in the Oscan language with the Greek alphabet. Before one suggests that the natives knew how to read and write Greek, Greek language inscriptions must be found in native contexts.

In the fourth century B.C., there was a great building activity at Botromagno and Parco S. Stefano. Unfortunately, due to the state of the remains, the function of the buildings cannot be ascertained. The prosperity of the period was also evident in the increased quantity and quality of the archaeological material. A good example of this increase was the overwhelming proportion of datable Wheelmade Painted pottery sherds which came from Gravina VI contexts of the fourth century B.C. in comparison to the previous two centuries. ''

In the plains surrounding the hilltop settlements, evidence for farm structures has been found. They consisted basically of a series of rooms surrounding an open courtyard. The superstructure of the farm was like that of the settlement houses: sun-dried bricks set upon a stone dado, with floors of beaten earth. A farm structure at Timmari was equipped with a kiln, a feature which suggested that the farms of the Iron Age were the predecessors of the

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''Refer to the Chronological Distribution tables in which only 15 sherds are dated to the sixth and fifth centuries, in comparison to 120 sherds dated to the fourth century B.C. Although these sherd counts are rudimentary, they do offer grounds for a broad generalization.

Roman farm/factory. [32]

The contemporaneous existence of farms and of cult places located at crossroads of transhumance paths, has suggested that agriculture and transhumance were practiced at the same time.[33] Through the floral and faunal analysis carried out at Monte Irsi, something of this agricultural/transhumance system has been revealed. In the sixth century B.C., a number of crops were cultivated for human consumption, including horse beans, chick pea, and emmer wheat. Barley and bitter vetch were cultivated for humans and for animal fodder. [34] There was also a large population of sheep and goats, with a minority of cattle and pigs. The faunal analysis [35] showed that these animals were raised to maturity, indicating that the importance of the cattle was not for their meat, but for their use as draught animals. Sheep and goats were raised for their milk, cheese, and wool. It seems that transhumance was practised with the sheep and goats, while cattle and pigs (which provided the meat for the inhabitants' diet) were raised in a farm setting.[36]

Later, in the fifth century B.C., the raising of pigs

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[32] Guzzo, "Lucanians, Brettians and Italiote Greeks", p. 142.
[33] ibid., p. 141.
[34] See H. Hjelmqvist, "Economic Plants of the Italian Iron Age", p. 274-281.
[35] Published by Graeme Barker, "Animal Husbandry and Economic Change at Monte Irsi", p. 265-273. For comparable faunal analyses from other Iron Age sites in Apulia, see Douwe Yntema, "Leuca, Bones and Messapian Pottery: a review-article", BaBesch 55 pt. 2 (1980) p. 250-259.
[36] ibid., p. 269.

became more important to the economy.[1] Various explanations have been suggested as reasons for this change. The unsettled conditions of the period may have made it difficult to practice transhumance. A literary reference also mentions the increasing Italiote Greek demand for meat, including pork sausage. Perhaps the inhabitants of Monte Irsi were trying to fill this demand. Sheep and goats, however, still composed the majority of the animal population.[2] Analogous data are missing from Gravina, but one would expect that similar conditions existed there.

The importance of the textile industry at Monte Irsi has been suggested by the numerous loomweights found in the excavations. Loomweights, which were used to keep the wool tight on the loom, were also a common find in the excavations of Gravina. These pyramidal-shaped terracotta loomweights were of a type common throughout South Italy.

With the advent of the third century B.C., South Italy was plunged into a state of upheaval, as it became the setting for the beginning of Roman expansion into the Mediterranean. Throughout the region, the once-flourishing settlements of the fourth century B.C. were abandoned or depopulated, and the different local cultures declined radically. Gravina was not excluded from this decline. Neither the settlement, nor the production of Wheelmade Painted pottery, survived the third century B.C.

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[1] To see statistical data reflecting this change, refer to Table 2, p. 266 in Barker's report.
[2] Small, Monte Irsi, Southern Italy, p. 99.

III. WHEELMADE PAINTED POTTERY

Wheelmade Painted pottery has been found in south Italian contexts as early as the late sixth century B.C. The term "Wheelmade Painted" pottery '' denotes the introduction of a fast potter's wheel for the production of Italic pottery. Previous to this event, some sort of turning device had been in use for the production of late geometric pottery. Late geometric pottery, however, has no regular turning marks, a feature indicating that this turning device was not a fully developed potter's wheel. ''

The fact that Wheelmade Painted pottery developed from local geometric pottery has been underscored by de Juliis' preliminary classification of Peucetian geometric pottery '' into four groups: Geometric Monochrome pottery, Geometric

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'' This term appeared only in two reports, both written by Miss Joan du Plat Taylor, within the publications of Gravina and Cozzo Presepe. "Wheelmade Painted" pottery is an inadequate term, because it is not specific to our pottery; rather it could be applied to numerous types of pottery in Italy which were both wheelmade and possessed painted decoration. This term does, however, denote two important features of our pottery.

In other publications, this class of pottery was given a variety of names. De Juliis' classification of this pottery as "Peucetian Geometric - Class C" (see APARCHAI (1982) p. 126.) is erroneous because this type of pottery is not confined to Peucetia; de Juliis, himself, notes this pottery's wide distribution throughout southern Italy. Another important element of our pottery, however, is noted in his term; that is, this pottery is definitely of native manufacture. Perhaps the term "Indigenous Wheelmade Painted" pottery should be coined, but it seems too cumbersome.

''Alastair Small, "The Excavations at Cozzo Presepe (1964-1972)", N.Sc. XXXI (1983) p. 287.

'' Ettore M. de Juliis, "La ceramica geometrica della Peucezia: Bilancio degli studi e prospettive dell'Odierna ricerca", APARCHAI I (1982) p. 123-128.

Bichrome pottery, Pottery with Banded Decoration, and Pottery with Vegetal Motifs. The last two groups combine to form what we have termed "Wheelmade Painted" pottery. According to de Juliis' chronological table [2], the end of the geometric wares and the introduction of Wheelmade Painted pottery overlap one another by some seventy-five years.

The Geometric Bichrome pottery of Iapygia has been noted for its "original expression of Iapygian culture" which was so specific in its expression that pottery from the three regions of Iapygia (Daunia, Peucetia, and Messapia) can be differentiated from one another. [3] The same status should be accorded to Wheelmade Painted pottery, which developed from Geometric Bichrome pottery and appears to have the same regional differentiation. The fact that Wheelmade Painted pottery has not been noted in the excavations of Italiote cities further confirms the notion that this was native pottery, and indicative of that culture. The presence of decorative motives from a hellenic *koinè* was indicative of a native local culture on the periphery of a much broader cultural sphere.

At the time of its initial appearance, Wheelmade Painted vases were decorated with one or more bands of black or red paint. The repertory of shapes for this pottery greatly expanded upon that of the earlier geometric pottery. From this early period at Gravina there were urns, amphorae,

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[2] ibid., see Figure 1, page 127.
[3] Massimo Pallotino, Genti e culture dell'Italia preromana, Roma: Società editoriale Jouvence, 1981, p. 71.

small jugs, lids, bowls, dishes, stemmed dishes, and one-handlers. Later, in the fourth century B.C., cups, craters, oinochoai, thymiteria, lekanides, storage jars, and pithoi joined the repertory.

At this same time a new decorative design appeared, that of vegetal patterns. The most common motif was composed of myrtle leaves; but the ivy leaf motif, borrowed from Apulian Red-figure pottery, was also distinctive of Wheelmade Painted pottery. In rare instances, simple animal figures decorated these vases. Although no such decoration appeared in the excavations, a column crater in the Museo Pomarici in Gravina was decorated with a broad band of fish set in metopes.

At Gravina, and more generally throughout South Italy, this pottery appeared in both habitation and funerary contexts. Thus, the function of Wheelmade Painted pottery was not restricted to one specific use. It was probably an "everyday" tableware which was included among the grave goods in order to provide for dining in the afterlife.

Wheelmade Painted pottery accounted for a large portion of all the excavated sherds at Gravina. This fact exemplified the popularity of this pottery in comparison to other comtemporary painted wares, such as Gray glaze, Black-figure, Geometric Bichrome, Gnathian, and Red-figure pottery. According to gross sherd counts, Black glaze pottery, a ware of similar use, was more popular; this is a reasonable supposition since it seems that the popularity of

this "newcomer" to the pottery trade[4] contributed to the end of Wheelmade Painted pottery.

The comparanda for Gravina's Wheelmade Painted pottery revealed an eco-cultural ambiente [5] stretching north to the Ofanto river valley and the sites of Canosa and Pisciolo - east to the Adriatic Sea and the sites of Monte Sannace, Ceglie and Conversano - and southwest along the Bradano river valley and the sites of Monte Irsi, Timmari, and Cozzo Presepe.[6] This ambiente seems to have been confined by the Samnites to the north, the Lucanians to the west, and the Messapians to the south. [7] It is not suggested that Gravina is the central force of this eco-cultural ambiente. It is simply an interacting member.

The sites listed above have strong similarities in their Wheelmade Painted pottery forms, and yet they are geographically dispersed. Thus an early south Italian road network must have aided the cohesion of the ambiente. The comparanda for Gravina's Wheelmade Painted pottery has revealed a close connection with Monte Sannace. A road did link the two native centers. From Monte Sannace, traders could take one road to Bari which went through Ceglie, or

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[4]The introduction of Black glaze pottery occurred in the fourth century B.C.

[5]The word "ambiente" is used here to describe the ephemeral implications of a sphere of common phenomena: in this case, "ambiente" refers only to the sphere of common Wheelmade Painted pottery. Due to this common phenomena, it is supposed that mercantile relations were being carried out within the geographical boundaries of this ambiente.

[6] Refer to Figure 3 for a geographical distribution of the comparanda for Gravina's Wheelmade Painted pottery.

[7]Refer to Appendix A for a synopsis of the historical problems surrounding this region.

another road which left Monte Sannace and passed through Conversano before entering Neapolis. In Lucania, Monte Irsi was directly linked to Gravina, and a road from the south (Metapontum) connected Cozzo Presepe with Gravina.

The end of Wheelmade Painted pottery at Gravina cannot be adequately determined due to the limitations of stratigraphy. The pottery was present in the late Gravina VIII contexts, but these contexts were secondary - containing earlier material from other areas of the site. Furthermore, Gravina itself seems to have been abandoned for most of the third century B.C. However, chamber tomb S7, dated to the third century B.C., did contain two large Wheelmade Painted storage jars, a fact which might suggest a *terminus* date for our pottery. At other south Italian sites this *terminus* date was confirmed. The pottery simply disappeared, and there is no stylistic decline before its disappearance.

The same approximate date also marks the end of Apulian Red-figure, and coincides with the appearance of the Romans in South Italy. This appearance brought about a social and economic upheaval in which the production of finer wares was abandoned, with the void being filled by cruder wares that could be mass-produced. Such was probably the fate of Wheelmade Painted pottery, which was never re-introduced after the military chaos subsided. At that time, the new Roman influences promoted Black Glaze pottery, now the vogue of the pottery industry.

IV. THE FORMS

During the summer of 1985, I studied the Wheelmade Painted sherds which were stored at the Museo Pomarici Santomasi in Gravina. I recorded a number of features which might prove to be diagnostic. These features were divided into three general groups - form, composition, and decoration. Concerning the form, I noted the following: dimensions, including minimum and maximum wall thickness; rim profile, including the position of any thickening and the abruptness of the junction of the thickened part with the wall; the neck contour; and the neck angle. The noteworthy features of composition were: the colour of the interior and exterior surfaces; the colour of the core; the presence/absence of a core carbon streak; the hardness of firing; the coarseness of grain; and the frequency, type, and size of inclusions. The decorative features specifically examined were: paint colour; colour irregularity; colour density; coverage uniformity; line width regularity and continuity of stroke line; rim top edge treatment; and neck treatment.

In the instances where the colour of the clay or paint was defined, the Munsell Soil Colour Charts were used. The difficulties arising from this procedure [**] were considered,

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[**]Von Schurbein, S. Die Unverzierte Terra Sigillata aus Haltern (mit einem beitrag J. Lasfarques und M. Picon). Bodenaltertumer Westfalens, 19 Munster, 1982. Chap. 1, note 13:5

but the subjective naming of colours through individual perception was thought the worse of two evils. Although Von Schnurbein has shown that individual perception and environmental elements still affect the use of the Munsell Soil Colour Charts, the charts allowed for some consistency in the naming of colours. [1] An interested scholar need not try to understand the meaning of the words "light buff". Instead, the reference to the charts leads him directly to the colour perceived. Thus, the colour charts were viewed as a refinement to the still-subjective perception of colour. Within the catalogue (Appendix B), both the colour name and the Munsell notation of colour were included - the colour in order to give a quick reference, and the Munsell notation for greater accuracy.

The same local clays that are utilized in the manufacture of geometric pottery are used for Wheelmade Painted pottery. Basically, there are three fabric types, with an inconspicuous fourth, at Gravina. These types are differentiated by the fabric colour of the sherd's core. The most prominent is one fired to a pink colour. Almost seventy percent of the sherds from dated contexts belong to this group. The range of colour in this type is quite extensive, but most of the sherds are pink (7.5YR8/4). The second

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[1] "The inconsistency of two scholars' fabric descriptions is exemplified in a review article by H. Fracchia. The descriptions of the same four principal types of Gnathian pottery are incoherent. Such inconsistency leads to great confusion when attempting to assign sherds to a type. See Ead., review of John W. Hayes' Greek and Italian Black-Gloss Wares and Related Wares in the R.O.M. in Classical Views xxx (1986) p. 200.

fabric colour group is reddish-yellow. 5YR7/6 and 7.5YR7/6 both characterize the group. A white colour, denoting that the clay has relatively few impurities '°, distinguishes the third fabric. The prominent tone is 2.5Y8/2. The fourth core type, of which there are only two sherds, is light brownish gray (10YR6/2).

The variation in colour from pink to white shows that at least two different clay sources were being exploited because coloured clay cannot produce white pottery, nor will white clay become coloured when fired.'' The source of the white clay seems to be exploited at a later date. The first appearance of the white fabric type is in Gravina VI contexts, approximately one century after the introduction of Wheelmade Painted pottery; but since only a small number of sherds come from earlier contexts, the lack of "white-fabric" sherds may simply be an accident of preservation.

This "white" fabric seems to correspond to the very pale brown fabric of Wheelmade Painted pottery at the site of Cozzo Presepe, near Metapontum. At both sites, the surface has a greenish tinge. Furthermore, this fabric type at Cozzo Presepe is also present only in the late phases. The Cozzo Presepe report suggests that this greenish tinge is the result of a change in firing conditions. '² Should

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'°Shepard, Anna O. Ceramics for the Archaeologist. Washington: Carnegie Institution of Washington, 1956. 1980 reprinting. p. 16.
''ibid., p. 17.
'²Joan du Plat Taylor, "The Excavations at Cozzo Presepe (1969-1972)", N.Sc. XXXI (1983) p. 333.

such a change have occurred, one would expect some change in the appearance of the other fabric groups. No such evidence is present. Instead, I would suggest that the chemical properties of the "new" clay reacted in a different manner to the firing technique, which remained unchanged.

The fabric of all of the aforementioned colour types generally has a fine texture although approximately one-third of the examined sherds have a coarse texture. The inclusions are small in both cases, and so a greater frequency of inclusions distinguishes the coarse from the fine. Accompanying these tiny white inclusions in most vessels are specks of silvery mica which do not appear in any great quantity. There are only six sherds from the assemblage that are designated as "very coarse". These sherds are chronologically dispersed, so they do not suggest that the quality of Wheelmade Painted pottery was declining near the end of its production.

Further evidence negating a decline is the presence of a core carbon streak in forty sherds from Gravina. Although the streak is a sign of misfiring, these sherds represent accidents rather than technical decline, since their number is small and their contexts are chronologically dispersed.

A. ONE-HANDLERS

Figures 4-6; Table 1.

The one-handler is popular throughout south Italy. The shape is found not only in Wheelmade Painted pottery, but also in the native geometric pottery and Black-Glaze wares.

There are also East Greek examples from Samos, Rhodes, and Histria. It is supposed that such cups were exported to the centres of Magna Grecia such as Palinuro, Sala Consilina, and Metapontum. '' A banded example, said to be "Ionic", is found in tomb XXIII at Palinuro. The tomb is dated to the third quarter of the sixth century B.C. ''

The shape first appears at Gravina in phase V, dated approximately to the sixth century B.C. This example is in the local fabric, as described earlier; and is not, therefore, an import. Since the Wheelmade Painted example is almost contemporaneous if not earlier than the "Ionic" example, one can infer that the south Italian one-handler is not derived from an East Greek prototype; and that the two developed independently of one another.

The Italian shape is more likely derived from the handled cup of Early Iron Age impasto pottery. Impasto cups from Sala Consilina are very similar in profile to Gravina

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''G.F. Lo Porto in "Metapontum (Matera): Nuovi scavi nella citta e nella sua necropoli", N.Sc. xxxv (1981) suggests that a one-handler (fig.15.1) is a metapontine imitation of an Ionic prototype. This cup is dated to the second half of the sixth century B.C.

'' Naumann-Neutsch, Palinuro, Ergebnisse der Auegrabungen II Nefropole. Heidelberg: Vierter Erganzungsband der Mitteilungen der deutschen Archaeologischen Instituts Rom, 1960. p. 67, taf.15.1.2. The tomb is dated by an Ionic cup.

Type 3 one-handlers. The cups at Sala Consilina date between 800 and 750 B.C. ''

TYPE 1

The earliest examples of one-handlers at Gravina belong to Type 1. Type 1 is the basic one-handler shape, with a gently incurving body, undifferentiated rim, flat base, and horizontal handle set slightly below the rim. All examples of Type 1 have banded decoration on their interiors and exteriors. There are two forms which are recognized as variations of Type 1, which is the most popular one-handler form. The type first appears in Gravina V contexts.

Comparanda for Type 1 are widely dispersed throughout South Italy, found in contexts dating between the late sixth century and the late fifth century B.C. The sites include Palinuro, Metapontum, Montescaglioso, Matera, Picciano, Monte Sannace, Ceglie, Cancellara, Canosa, Ordona, Monte Irsi, Oppido Lucano, and Tolve. Its popularity is also evident at Gravina, where there are fourteen examples.

Variation A

One variation of this form, evident in P3555, has walls which are set at a more oblique angle. There is only one example of Variation A at Gravina, which has comparanda at Cancellara in a tomb group dating to the end of the fifth century B.C. and at Canosa in a tomb which is reliably dated

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''de La Genière, pl.1.6 and pl.3.3.

to the last third of the sixth century B.C.''

Variation B

A second variation, P0150, has a slightly concave wall at the base, while the base itself is concave. A complete profile of variation B comes from Tolve.'' Variation B has two examples at Gravina. There are comparanda at Tolve and at Oppido Lucano, where the examples have dipped decoration. This variation links Type 1 with Type 2.

TYPE 2

The body form of Type 2 is similar to that of Type 1, although the walls of the former tend to be thicker. The distinguishing features are the concave base and the handle rising obliquely above the rim. The complete form of Type 2 is evident in P3496. Due to the base form and the convex angle at the point where the wall and base meet, P3475 is included in this form. Both P3475 and P3496 are from contexts of Gravina VI of the fourth century B.C. There are comparanda for Type 2 from three sites. One parallel is from tomb 4 at Monte Sannace, which dates to the last decade of the fifth century B.C. Assigned to phase IIIA, with a *terminus post quem* of the early sixth century B.C., are two cups from Cozzo Presepe. These pieces are similar to

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''Luisa Rossi and F. Van der Wielen, Canosa II Bari: Edizioni Dedalo, 1983, tav.viii.4.

'' Soprintendenza Archeologia della Basilicata, Testimonianze Archeologiche nel Territorio di Tolve, Matera (1982)

P3496.''[1] Another parallel, although not dated, is from Sala Consilina; and is referred to as a local imitation of an Ionian type. ''[2]

TYPE 3

Type 3 is distinguished from Types 1 and 2 by a strongly inturned wall near its undifferentiated rim. P3586 illustrates the tiny ring base which may be common to this type. One parallel from Ceglie Peuceta, however, sits on a high ring base.''[3] Another parallel from the same site is more akin to the Gravina pieces.''[4] Both parallels have a handle rising obliquely above the rim. Another example of this type is found at Cozzo Presepe. ''[5]

Variation A

A variation of Type 3 is P1167 with its incurving rim and lug handles. This piece is the only example of wavy line decoration on a Gravina one-handler. This variation is from Gravina VI contexts, which is the general period of Type 3. The variation, therefore, does not seem to be a later development of the type.

''Joan du Plat Taylor, "The Excavations at Cozzo Presepe (1969-1972)", N.Sc. suppl. xxxi (1977) fig.115.193 and 194.
''Juliette de la Geniere, Recherches sur l'age du fer en Italie meridional: Sala Consilina, pl.20.5 from tomb A 146.
''M. Miroslav Marin, R. Moreno Cassano, A. Fornaro and M. Chelotti, Ceglie Peuceta I, Bari: Edizioni Dedalo, 1982, tav.xxi.AV.7.
''ibid., tav.iii.A1.25.
''Taylor, "The Excavations at Cozzo Presepe (1969-1972)", fig.115.196.

TYPE 4

The last type of one-handler is distinguished by a high ring foot. The only complete example, P4508, is relatively deep; but the incomplete examples may have been shallower, as in P0213. In most cases the foot is very simple, but there are examples of moulded profiles. All three examples of the latter belong to Gravina VI; i.e., to the fifth century B.C. Thus the moulding of the base is not a later development. The earliest example of Type 4 is P4508. This specimen is from Gravina V, which corresponds to the fifth century B.C. This piece is similar to an example in tomb xxiv at Ceglie Peuceta, which is dated to the last decades of the fifth century B.C. [1] There is a second example at Timmari which has a similar shape and decoration to P4508 although the base is flat. This parallel is in a tomb group dated to c. 340 B.C. [2]

B. STEMMED DISHES

Figure 7 & 8; Table 2.

The stemmed dish has a deep or shallow bowl set upon a short stem and a broad foot. The shape is sometimes called a fruitstand, denoting a possible use of the dish as one to hold "olives, comfits, or the like"[3].

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[1] Marin et al., Ceglie Peuceta I, p. 168 and tav.xxv.14.
[2] Seen in Museo nazionale Ridola, Matera. Inv. no. 10493.
[3] Beazley, "Groups of Mid-Sixth-Century Black-Figure", B.S.A. xxxii (1931) p. 21.

Wheelmade Painted stemmed dishes vaguely similar to the Gravina examples are evident at the sites of Oppido Lucano, Ordona, Canosa, and Pisciolo. True comparanda are noted in the text which follows. The stemmed dish is included in the repertory of Black-Glaze ware at the Agora in Athens, where the shape appears in the late sixth century B.C. and continues until the second quarter of the fifth century B.C. The closest Agora parallel to the stemmed dishes at Gravina belongs to a group dated c. 525-460 B.C.'' In the south Italian production of Wheelmade Painted pottery, the shape appears in the sixth century B.C. Thus the shape appears at much the same time within the two pottery types. But the potters of Wheelmade Painted pottery do not seem to be copying an Attic prototype; because when specific features are compared, the forms are not similar. The Athenian examples generally have a more detailed profile than those of the Wheelmade Painted pottery. Thus if copying is taking place, the Wheelmade Painted potters are imitating an idea or general impression rather than a specific form.

The same is true for South Italian Black-Glaze, which has even less similarity with Wheelmade Painted stemmed dishes than its Attic counterpart. '' However, of special note is a stemmed dish at Pisciolo dated to the second half of the fifth century B.C. because it seems to be a

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'' B.A. Sparkes and L. Talcott, The Athenian Agora XII. 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., Princeton: American School of Classical Studies at Athens, 1960, p. 140-141 and fig.9.976.

''A search through J.P. Morel's Ceramique Campanienne: Les formes (1981) revealed no similar form.

Black-Glaze example of Gravina Type 1.**

TYPE 1

There are two basic forms of stemmed dishes at Gravina. Type 1, by far the most common, has an undifferentiated rim with a gently incurving wall profile. The bowls of this type can be shallow, as P4057 and others, or deep, as P0243 and possibly P1205 and P1137. The only complete profile of this type is P4057.

The bowls are decorated with painted bands on both interior and exterior. Most examples of stemmed dishes have concentric bands on the floor of the bowl. This decorated zone is evident in the illustrations of P4057, P1204, and P1271. Only three examples have bichrome decoration. Two of these, P1173 and P0630, are from Gravina VI. In some cases, the stem is painted solidly; and in two instances, only the foot of the stem is decorated with bands. The profile of one banded Type 1 dish is further enhanced by two grooves worked while the pot was on the wheel.

There are three well-stratified stemmed dishes at Gravina. Each of these is dated to the fifth and fourth centuries B.C. One, P0630, is part of grave group F53; and is associated with a Black-Glaze dish. The second example,

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** Giuliana Tocco, "La seconda campagna di scavo nella necropoli del Pisciolo (Melfi)", Economia e societa nella Magna Grecia Atti del dodicesimo convegno di studi sulla Magna Grecia, Napoli: Arte tipografia, 1973, tav.xxvi from tomb 139. There is only a photograph and no discussion; thus the identification as Black-Glaze pottery is tentative.

P1205, comes from the *agger* fill of E 2, which is dated to Gravina VI. In addition, there are three sherds typed to P1205. P1205 and two of its typed sherds are from Gravina VII contexts of the fourth century B.C. The third typed example belongs to Gravina VIII. The last well-stratified example is P4057. Thus, the stemmed dishes from Gravina and those from other sites date to approximately the same period.

The earliest comparandum for this form is found at Ceglie Peuceta.[1] This stemmed dish dates to the last decade of the fifth century B.C. In close geographical proximity is a dish from Bari[2] which has very similar decoration to Gravina P4057. Although this example is undated, the same decorative patterning is found on two examples from tombs at Monte Sannace.[3] with a *terminus post quem* of the fourth century B.C. The last parallel, from tomb 8 at Conversano, dates to the second quarter of the fourth century B.C. This specimen is from tomb 8 at Conversano.[4]

Variation A

A variation of Type 1 is a stemmed dish published in Gravina III.[5] This variation, P4493, is extremely shallow

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[1] Marin et al., Ceglie Peuceta I, tav.xxv.FXXXIV.13.
[2] M. Mayer, Apulien vor und wahrend der Hellenisirung mit besonderer Berucksichtigung der Keramik, Leipzig and Berlin, 1914, taf.23.9.
[3] Scarfi, "Gioia del Colle: scavi nella zona di Monte Sannace. Le tombe rinvenute nel 1957", Mon.Ant. xlv (1961) fig.131, from tombs 5 and 14.
[4] A.M. Chieco-Bianchi Martini, "Conversano (Bari) - Scavi in Via T. Pantaleo", N.Sc. 1964, fig.35.16.
[5] Taylor, "Gravina-di-Puglia III. Houses and a Cemetery of the Iron Age and Classical Periods", Part Two, PBSR xlv

in comparison with other Type 1 pieces. No parallel for this variation is present in the published material.

TYPE 2

The second form of stemmed dish is not prominent in the Gravina repertory. Type 2 stemmed dishes are differentiated from Type 1 by their outcurving rims and carinated bodies. There are three examples of this type - P4093, P4389, and a third sherd typed to P4093.

P4093 is from Gravina VII contexts, while another sherd typed to P4093 is from the secondary Gravina VIII contexts. All comparanda for Type 2 are associated with P4093. An undated example comes from Ceglie Peuceta.'' At the site of Pisciolo, there is a Type 2 stemmed dish from tomb 53 dated to the first half of the fifth century B.C. '' From the second half of the fifth century B.C., there are two other examples from Cancellara.''

P4389 is undated but it is noteworthy due to its vegetal decoration. All other stemmed bowls have banded decoration.

Variation A

P3983 is a variant of Type 2 stemmed dishes. The rim is outcurving like the general type, but there is no

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''(cont'd) (1977) p. 123 and fig.49.264.
''Marin et al., Ceglie Peuceta I, tav.iii.AI.17.
''Tocco, "La secondo campagna di scavo nella necropoli del Pisciolo (Melfi)", tav.xxiv.2.
'' Emanuela Fabricotti, "Cancellara (Potenza) - scavo 1972", N.Sc. xxx (1976) fig.9.1 (tomb 4) and fig.20.2 (tomb 9).

carination; instead, the profile has a series of parallel protrusions. Furthermore, the bowl is deeper than that of the general type. This variation may simply be a bowl misshapen on the wheel but nevertheless fired.

FOOT TYPES

TYPE 1

There are two types of feet for stemmed dishes. Type 1 is the earliest form. There is only one example of this type, P4057, which is dated to the fifth century B.C. This example has a solid stem and a recessed bottom.

TYPE 2

Type 2 has a concave underside. The foot itself can either be a disc form (P1271), or have a torus outer face (P3540 and P0907). These three examples are from the secondary contexts of Gravina VII and VIII. The incomplete P1204, however, is perhaps a member of Type 2; and this piece is from contexts of the same date as the Type 1 examples. Therefore the two base types are likely contemporaneous.

C. DISHES

Figures 9 & 10; Table 3.

Dishes are distinguished from bowls by their shallowness. The rims of the two shapes are, however, very similar. The dishes at Gravina are divided into five groups according to their rims: (1) T-rim; (2) outcurving rim with carinated body; (3) flanged rim; (4) ridged rim; and (5) grooved rim.

Approximately half of the sherds have a flanged rim which supported a lid. An example from Conversano'' has a lid in situ. The lid looks very much like a stemmed dish placed upside-down over the dish. The tomb at Conversano is dated to the second quarter of the fourth century B.C. The late date may be the reason for the close resemblance in form to that found in Gnathian pottery. The beginning of production of Gnathian pottery is dated to the same period. '' Lidded examples appear at Gravina a century earlier in Gravina VI.

The example at Conversano and all other comparanda have a handle at either side, set at a slightly oblique angle and rising just above the rim. Although the dishes published herein do not reveal any evidence of handles, it is very probable that this absence is an accident of preservation.

'' Anna Maria Chieco-Bianchi Martini, "Conversano (Bari): Scavi in Via T. Pantaleo", N.Sc. xviii ser. 8 (1964) fig.35.17.

''J.R. Green, Gnathian Pottery in the Akademisches Kunstmuseum Bonn, Mainz: Verlag Philipp von Zabern, 1976, p. 1. Gnathian pottery is produced for approximately one century beginning in the early fourth century B.C.

The Wheelmade Painted shape does not owe much to that of Black-Glaze pottery. There are only two examples '' in the publication of the Black-Glaze and Plain pottery from the Athenian Agora which vaguely resemble the Gravina pieces. These two examples have a simple shape, like the Gravina dishes; most Athenian Black-Glaze dishes are very ornate in comparison to Wheelmade Painted bowls. The shape of south Italian Black-Glaze dishes is also very complex, and bears no resemblance to the bowls of Gravina.

The abundance of this shape in the excavation of Gravina's habitation areas indicates its popularity. But this popularity is restricted to household use, since there are so few examples found in tomb groups.

The Gravina dishes are of fine quality, both in their form and decoration. The floor of the dish gives the potter an open surface on which to give full realm to his decorative skills.

Type 1

The first type has a T-shaped rim which is thickened on the interior and exterior. This is the most common dish form at Gravina. There are three variations of this form.

Variation A

This variation, appearing in Gravina VII, is exemplified by P3571 and P1501. These examples have the "T"

''Sparkes and Talcott, The Athenian Agora XII. 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., fig.9.847 and fig.10.1035.

set at an oblique angle.

Variation B

Variation B has a thick squared rim. The example of this variation, P3656, is from the secondary layers of Gravina VIII.

Variation C

The last variation is a very thin example with only the exterior thickened.

Almost all examples of this type have painted decoration on the rim top. In most cases this decoration is simply a band of red of black paint. The exception is P3691, which has a series of black stripes, or perhaps petals, around the rim top. A series of loops seems to decorate the interior of P3491. The exterior of P3696 has a band of red paint with evenly spaced notches hanging from it. Otherwise, the decoration appearing on this type consists of simple bands. There are no comparanda for this type.

Type 2

This type of dish has an outcurving rim and a carination below the rim. There are two parallels from Monte Sannace. From tomb 4'°°, dated to the last decade of the fifth century B.C., there is a dish similar to P3432. A further parallel from Monte Sannace for this Gravina rim is from tomb 3'°' of the second half of the fourth century B.C.

'°°B.M. Scarfi, Mon.Ant. xlv, fig.82.18.
'°'B.M. Scarfi, "Gioia del Colle: L'abitato peucetico di Monte Sannace", N.Sc. xvi (1962) fig.51.26.

According to this evidence, type 2 dishes were produced for approximately one century.

All examples of this type have banded decoration on their rim top, with the exception of P4092 which has a series of painted triangles. In most cases, this pattern is the only decoration on the dish. Two examples, however, do have banded decoration on their interior and exterior. All decoration is rendered in red paint.

Type 3

A flanged rim distinguishes the third type. The main type has an interior flanged rim. P3423 is noted for its double flange.

The decoration of P0283 is interesting because of the impressed circles along its rim top, with tiny black lines on either side. This piece represents the only example of impressed decoration on Gravina's Wheelmade Painted pottery. Striped decoration is found on the flanged rim of P3583.

Variation A

Variation A has a flat flanged rim and a carinated body. There are two examples of this variation - P1099 and P1548.

Type 4

This type is also a flanged rim, but it is differentiated from Type 3 by a ridge. Thus Type 4 is called the "ridged rim" type. The rim below the ridge slants downwards. This type has two variations.

Variation A

P3492 and P3563 are noted as Variation A. In this variation the rim is perpendicular to the ridge. This variation is contemporaneous with the first appearance of the dish/plate shape.

Variation B

The second variation is P4212, which is noted for its double ridge. This sherd is from the secondary layers of Gravina VIII. There are no comparanda for this type.

Type 5

There is only one example of a Type 5 dish. P1038 has a tiny flat rim with a groove just below the rim. A parallel for this type comes from a tomb at Montescaglioso. [1] The date of this tomb is the beginning of the sixth century B.C. At Gravina, the type is found in the secondary contexts of Gravina VII. Once again, the rim top is treated with banded decoration, as is the body.

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[1] Lo Porto, "Civilta indigena e penetrazione greca nella Lucania orientale", Mon.Ant. xlviii (1973) tav.xxxv.1.6 Inv. no. 9654.

BASES

Figure 11, Table 4.

There are two types of bases for the dish shape. The first is a flat base as seen in P4505. The second type is a ring base which is sometimes moulded like P3547. Both types are contemporaneous at Gravina.

D. BOWLS

Figures 12-15; Table 5.

The bowl rim forms correspond closely with the rim forms distinguished for the dish shape. The major difference between the two shapes is the depth of the body. The six bowl types for Gravina are: (1) sloping rim; (2) T-rim; (3) flat rim; (4) incurving rim; (5) ridged rim; and (6) thickened rim. Some of these types would support a lid - perhaps one similar to the dish lid.

There are five bowls at Gravina which have a handle on either side. These handles can sit either close to the body, like P3692 and P3570; or extend away from the body, like P1257. However, a close parallel for the triangular rim (Type 6) comes from Tolve'[83]; and since this example does not have handles, it is probable that the Gravina type did not either.

'[83] Soprintendenza Archeologia della Basilicata, Testimonianze Archeologiche nel Territorio di Tolve, fig.11.70029.

The example at Tolve is of Black Glaze ware. Another Black-Glaze example comes from Monte Irsi [**], where there is a third example in plain ware. This similarity shows that the potters of Wheelmade Painted pottery copied the forms of other pottery types.

As in the case of the dish shape, the comparanda for the Gravina bowl shape are few. They come from Tolve, Monte Irsi, and Cozzo Presepe. [**] Both the comparanda and the stratigraphy at Gravina support a date of the sixth century B.C. for the earliest appearance of this shape.

Type 1

Type 1 bowls are distinguished by a sloping rim. One example, P4212, has its rim restored with a ring base (see Figure 3). There are numerous other examples of this type of bowl at Gravina.

A parallel for this type comes from a tomb at Monte Irsi[**], which is dated to ca. 400 B.C. This date corresponds well with the stratified pieces from Gravina VI contexts.

Aside from the usual banded decoration on the body and rim top, there are two examples with a wavy line on the body and stripes on the rim top. The earlier of the two, P4212,

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[**]A.M. Small, Monte Irsi, Southern Italy, British Archaeololgical Reports, suppl. series, 1977, fig.22.76.

[**]The parallel from Monte Irsi is not reliably dated since the context is composed of secondary material brought from other areas of the site.

[**]ibid., pl.vi.6, P1676.

from Gravina IV contexts, has a very irregular wavy line; and stripes on the rim top are mere splotches of paint. The latter, P1157, is from Gravina VI contexts; and the decoration is executed more precisely.

Variation A

There are four variations of the Type 1 sloping rim bowl. The first has a beaded rim which is always decorated with a painted band. There are eleven examples of this variation at Gravina, but no published comparanda have been found.

Variation B

This variation has a flanged sloping rim. There are three examples of this variation.

Variation C

Although the rim is similar to Variation B, the body of P3967 is quite different, due to its straight sides which incurve sharply near the base. An irregular thick wavy line decorates the exterior of this bowl.

Variation D

P3763 is the only example of Variation D. It is distinguished from the other pieces by its carinated body. The rim is of the sloping type. There is a parallel for Variation D at Cozzo Presepe. '*' This sherd is unstratified, but it must antedate the end of occupation on the site in the middle of the third century B.C. The Gravina example is from the Gravina V contexts of the fifth century B.C.

'*'Joan du Plat Taylor, "The Excavations at Cozzo Presepe (1969-1972)", fig.116.209.

Type 2

The T-shaped rim form of Type 2 bowls is the same as that of Type 1 dishes. This is the T-shaped rim. There are forty-one pieces of this bowl type excavated, making it the most popular bowl type; and more generally the most popular pot type in Wheelmade Painted pottery's repertory.

As with dishes, the rim tops of this bowl type are painted with banded decoration. Wavy lines decorate the bodies of three examples; two of these, P3490 and P3489, have bichrome decoration. Both belong to Gravina VI, as do most of the pieces.

Although the Gravina material indicates a fourth century date for the type, there are two parallels for Type 2 at Cozzo Presepe which suggest a date in the sixth century B.C. One parallel[**] is similar in both form and decoration with P3570. The second[**] has a form similar to P3567.

Variation A

This variation has a T-shaped rim accented by a groove directly below the rim. The only example, P3692, is from Gravina VI; suggesting that the variation is contemporaneous with the general type.

Variation B

The T-shaped rim of Variation B is distinguished for its extra thickening on the exterior branch of the "T". P3689 is from secondary contexts.

[**] ibid., fig.116.211., from disturbed contexts.
[**] ibid., fig.116.206., from phase IIIb, dated to 575-550 B.C.

Type 3

Type 3 bowls have a flat rim. The two examples of this type are from secondary contexts. The potter of one, P3568, used a solid zig-zag pattern to decorate this flat surface.

Variation A

The flat rim of Variation A is altered by a flange. The larger example, P1221, dates to the fifth century B.C. This piece is decorated with bichrome decoration, which includes a wavy line on the exterior.

Type 4

The two examples of the Type 4 bowl, P4503 and P4094, have an incurving rim with an interior carination. Furthermore, they both have an exterior carination. P4503, from Gravina VI, is decorated with petals around the rim and an irregular wavy line between two wide bands on the exterior. P4094, from Gravina VII, has banded decoration.

Type 5

Type 5 bowls are designed to support lids. The seven examples of this type all have a ridge to hold a lid in place. This type appears first in Gravina VI. The rim tops are decorated with painted bands. Wavy line decoration appears on the exterior of P3967.

Variation A

The ridged rim of this variation is a proper flange. The rim rises at an oblique angle, and the handle sits directly under the rim. The example of Variation A has wavy line decoration on the exterior.

Type 6

The three examples of bowls with thickened rims all belong to secondary contexts. At Monte Irsi, there are approximately eight Wheelmade Painted examples of this type, of which one is published[110]; but there are further examples in Black-Glaze and plain ware. The form dates to phase B VII, but the pots are probably earlier than this context indicates.[111]

Variation A

P3690 is a variation of Type 6 bowls. This piece has a bead of clay at the end of the thickened rim. The example of this variation is from a secondary context.

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[110] Small, Monte Irsi, Southern Italy, fig. 22.76.

[111] This context is dated to the second half of the second century B.C., but the date range of material within the context indicates that the material has been derived secondarily from other areas of the site for the purpose of leveling.

E. CUPS

Figure 16; Table 6.

There are only four examples of cups at Gravina. The earliest appears in Gravina V-VI. The forms represented here are not copies of Black-Glaze forms.

Type 1

This is the "mug" cup. It has a single handle attached to a short, globular body. This seems to be the oldest cup type at Gravina, since one of the sherds typed to P1533 is from Gravina V-VI contexts of the fifth/fourth centuries B.C. P1533 itself is from a secondary layer. A complete example of this type is found at Ceglie Peuceta [112], in tomb A1 which is dated to the last decades of the fifth century by three red figure vases. The excavator notes that this is not a Peucetian form. The source of the form, however, is not defined.

Type 2

The Gravina deep cup has an outcurving rim and a strong curve in the body profile. All six examples of this type at Gravina are from secondary contexts; and there are no comparanda to help establish a date for the form.

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[112] Marin et al, Ceglie Peuceta I., tav.iii.AI.15.

Variation A

The rim of Variation A is slightly less outflaring than the basic type. Moreover, the curve of the body is located closer to the base. This variation also belongs to the secondary contexts of Gravina VII. A parallel is found at the site of Parco S. Stefano in tomb 38. This tomb is dated to the end of the fifth century B.C.

Type 3

The form of this type imitates the kotyle. Our example, P1786, has one extant horizontal handle; but a second handle might be restored. This type also makes an appearance in Gravina VII.

F. CRATERS

Figure 17; Table 7.

According to the excavated evidence, the crater makes its first appearance in Gravina VI. Three types of rims are evident: (1) hooked rims; (2) bifid rims; and (3) beaded rims.

The most common crater of Wheelmade Painted pottery is the column crater, so called because of the columnar shape of the handles. A handle of this type is evident in P1573. An overhanging rim is a feature of this type of crater. Most of the Gravina craters, those with hooked and bifid rims,

are column craters. The column crater is not common in Black-Glaze pottery, [113] but it is popular in the Apulian Red-Figure repertory. [114] Another crater type is the nestoris, of which P4395 is an example. In the repertory of Wheelmade Painted pottery, there are no volute or calyx craters.

Type 1

Type 1 is distinguished by the overhanging hooked rim which is characteristic of column craters. The rim type is present in the stratified contexts of Gravina VI and VII. The wide surface of the Type 1 rim top is given special attention by potters. P3420, an early example from Gravina VI, is decorated with spirals between two bands. From Gravina VII comes P1573, which is decorated with a broad red band and myrtle leaves.

Variation A

There are four overhanging hooked rims which are significantly thicker than the typical Type 1 rim. These exceptions are ditinguished as Variation A. This variation is contemporaneous with the general type.

The rim top of P1055 is decorated with a motif of myrtle leaves set on either side of a thin band. This motif

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[113]B.A. Sparkes and L. Talcott, The Athenian Agora XII 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., p. 54.

[114]Trendall, Apulian Red-Figure Vases, p. xlix. Column craters were produced in great quantities beginning ca. 360 B.C. The shape remained popular in the Apulian repertory even after it had long faded out of the Athenian repertory.

in red paint is made more striking by the black band painted on the outside of the rim. P1055 is the only crater painted with bichrome decoration.

Type 2

There are two examples of the bifid rim, both of which date to Gravina VII. Type 2 rims are probably from column craters. The decoration of these rims is very simple. One of the rim ridges is painted solid on P3958, while P1583 is undecorated. The body of this latter example is, however, decorated with a band of leaves.

Type 3

P4395 is the only example of a crater with a beaded rim. This rim probably belongs to a bell crater. It comes from a secondary context. A continuous band of leaves and small flowers decorates the upper body.

G. LIDS

Figures 18 & 19; Table 8.

The numerous examples of lids at Gravina are divided into four groups, defined by the form of the lid's edge: (1) vertical edge; (2) angular edge; (3) thickened edge; and (4) flanged rim. Although it seems that these lids were bowls

set on end over a pot, the resemblance is due to the method of throwing, since potters throw a lid as if it were a bowl and then add the knob after the "bowl" has air-dried. A good example of this practice is P0927, which would look like a bowl if the knob were not present. Furthermore, none of the lid examples truly reflects the Gravina bowl shape discussed earlier. These lids appear in Gravina V, but they are most frequent in Gravina VI.

Type 1

The lid with a simple vertical edge is the first to appear at Gravina during the fifth century B.C. This date is supported by a comparadum found in a tomb at Ceglie Peuceta[113]. This lid type is suitable for a stamnos.

Type 2

The second lid type, appearing in the fourth century B.C., is very angular to the horizontal; and does not have any means of remaining stable upon a vessel.

Type 3

This type also appears in the fourth century B.C. It is distinguished by a thickened rim. A parallel for this type

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[113]Marin et al. Ceglie Peuceta I, tav.xx.FXVII.11, dated to the second quarter of the fifth century B.C.

comes from tomb XXI at Gravina, which is dated to ca. 300 B.C.

Type 4

P1502 is the only example of this lid type, and it is from the disturbed contexts of Gravina VIII. It is unique to the lid types because it sat as a stopper on the inside rim of the vessel.

H. OINOCHOAI

Figure 20; Table 9.

The trefoil-mouthed oinochoe, a popular shape in the Greek vase repertory, is common in some parts of Apulia (i.e., Ordona); but it is not evident at Gravina. This dichotomy may be a result of a specialized funerary use of the trefoil-mouthed oinochoe, since much of the evidence at Ordona is from tombs, while at Gravina the evidence is generally from habitation areas. But the dichotomy may also be due to differences in local preference.

At Gravina, five pieces are recognized as oinochoe fragments. [1] These have not been classified by rim shape since all of the examples have an undifferentiated rim. Instead, the types of oinochoai are defined by the body

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[1]Three of these, however, cannot be classified since only a small portion of the rim remains.

form. There are two principal types - the "olpe" and the shouldered oinochoe.

Type 1

The first type of oinochoe has a slender body with a continuous curve from the rim to the base. This type of oinochoe is conventionally called an olpe by archaeologists, although the name "olpe" in the ancient sources denotes a jug of unknown shape used for wine or oil. [1]

P1552 is the only example of a Wheelmade Painted olpe at Gravina. The complete shape is a small ovoid jug with an undifferentiated flaring rim, a low strap handle, and a flat base. There is a parallel for this type at Metapontum. [2] Another interesting parallel is found in the Athenian Agora. [3] This is a Black Glaze olpe with thin bands of black paint and expansive unpainted areas. The impression it gives is very similar to the Wheelmade Painted example. [4] Clearly the shape is derived from the Black Glaze repertory. The Black Glaze example dates from the sixth to early fifth centuries B.C. The Gravina olpe is from the secondary contexts of Gravina VII.

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[1] Gisela M.A. Richter and Marjorie J. Milne, Shapes and Names of Athenian Vases, New York: The Metropolitan Museum of Art, 1963, p. 19.

[2] Lo Porto, "Metaponto - scavi e ricerche archeologiche", N.Sc. (1966) fig.20.1

[3] Sparkes & Talcott, The Athenian Agora XII 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., fig.3.260

[4] Refer to Chapter 3 for a discussion of the similarity between Black Glaze "reserved" decoration and Wheelmade Painted pottery's banded decoration.

Type 2

There is only one example of the shouldered oinochoe at Gravina. A slightly incurving neck extends from an undifferentiated rim to a sharp shoulder, with a strap handle connecting the two. Below the shoulder the bulbous body sits upon a high conical base. A complete parallel for Gravina P1783 comes from a tomb at Ceglie Peuceta dated between the end of the fourth century B.C. and the beginning of the third. The Gravina Wheelmade Painted oinochoe dates to Gravina VI contexts of the fourth century B.C. Thus, the evidence supports the idea that this shape is borrowed from the Apulian Red-figure repertory of the last third of the fourth century B.C.

Type 3

This category is composed of the miscellaneous pieces of uncertain body shape. All of the sherds belong to Gravina VI.

I. SMALL JUGS

Figure 21; Table 10.

Small jugs are similar to oinochoai, only larger. For example, the rim diameter of the olpe P1552 is 40 mm, while the same measurement of a representative small jug, P1511,

is 110 mm. Like the oinochoai, these jugs have a strap handle - as P3680, P1500 and P1511 illustrate.

The rim shapes define three types of small jugs: (1) undifferentiated rims; (2) outcurving rims; and (3) flanged rims. The trefoil-mouthed jug is not present. All Gravina types appear in Gravina V.

The decoration of these jugs is not particularly striking. Banded decoration is painted on the rim tops, while careless splotches of paint are dribbled from the rim and appear on the handles.

Type 1

The simplest rim type is the undifferentiated rim. There are three examples of Type 1 jugs. Handles are evident on two of these. Each of the examples has banded decoration around the rim.

Type 2

The most common rim type in this assemblage is the outcurving rim. The earliest of the eight sherds belonging to Type 2 appears in Gravina V. This type becomes far more common in Gravina VI. P1525, from Gravina V, has an extant handle which is decorated with a casual stroke of paint. The single most common Type 2 rim is exemplified by P0746 from Gravina VI.

Type 3

Type 3 jugs are distinguished by offset rims. These rims resemble flanged rims, but a lid could not be supported upon this narrow ledge. The single most common jug at Gravina belongs to Type 3. This is P1039, which has nineteen other jug rims typed to it. The P0558 type appears first in Gravina V. P1139 is noteworthy for the series of three ridges directly below the rim.

J. URNS

Figure 22; Table 11.

The urn shape, distinctive in its flaring mouth, is taken from the geometric repertory. Differences in rim tip forms allow for the classification of urns into four groups: (1) undifferentiated rims; (2) flanged rims; (3) flat rims; and (4) ridged rims. Although only the rims are preserved for these Wheelmade Painted examples, the urn probably has two upward slanting handles set below the point of the widest girth. The complete shape is illustrated by the geometric urns from Gravina tombs.'[1]'

Geometric urns at Gravina are decorated with bold bichrome motifs, but linear decoration predominates on Wheelmade Painted pieces. Dots decorate the rim of only one

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'[1]' J.B. Ward-Perkins et al, "Excavations at Botromagno Gravina di Puglia: Second Interim Report, 1967-1968", PBSR xxxvii (1969) fig. 14 and 15.

example. Furthermore, the decoration is monochrome, normally red.

The earliest context for Wheelmade Painted urns is Gravina VI of the fourth century B.C. There are no comparanda to support this date.

Type 1

This simple undifferentiated rim first appears in Gravina VI contexts. Type 1 rims follow the rim form of geometric urns. Sometimes the rim is slightly thicker than the neck wall, as P1546 shows.

Variation A

P3697 has an upturned rim which is produced by pinching an undifferentiated rim while the pot is rotating on the wheel. This example is from a secondary context and cannot be dated.

Variation B

A second variation of the Type 1 rim is seen in P3952. The interior of the rim is ribbed, and a groove on the exterior delineates the rim from the neck. This variation dates to Gravina VI.

Type 2

The flanged urn rim first appears in Gravina VI contexts. The most popular form of Type 2 rim is represented by P3678, which has three additional sherds typed to it.

Type 3

Also present in Gravina VI are urn rims which are flat. An example of this type is P1255.

Variation A

P3494 has a flat rim slanting inwards. This variation is contemporaneous with the general type.

Type 4

P1539 is described as having a ridged rim rather than a flanged rim, since a lid would not be stable upon this ridge. The only example of a Type 4 urn rim dates to Gravina VI.

K. THYMIATERIA (INCENSE BURNERS)

Figure 23; Table 12.

Incense is burned in this vase by being sprinkled upon the hot charcoal sitting in the bowl. The thymiteria of the Black Glaze repertory are unlike the Gravina Wheelmade Painted type, which has a shallow bowl with a wide rim, sitting upon a high stem. The first thymaterion to appear at Gravina is P3526. This piece comes from Gravina V contexts.

Myrtle leaves arranged alternately along a thin line (Type B) decorate the shoulder decorate the shoulder of this thymaterion. Vegetal motifs are also evident on P1093 from

the secondary contexts of Gravina VIII. The stem is decorated with inverted and everted stylized palmettes, while the "shoulder" has a wreath of myrtle leaves around it.

L. LEKANIDES

Figure 24; Table 12.

The lekanis, a Greek shape, is a squat dish with a flanged rim for a lid and two horizontal handles. It is a useful household item for the purpose of storing food, toys, spices, thread, etc. '[1] In Greece, this shape was popular during the second half of the fifth century B.C. Since the shape did not appear until the fourth century B.C. at Gravina, it is likely that the potters of Wheelmade Painted pottery were imitating the shape of a Greek import. A Black Glaze example from the Athenian Agora '[2] dated to the middle of the fourth century B.C., is similar and roughly contemporaneous with the Gravina example P0931. Yet the local Black-Glaze examples from Gravina '[3] bear no resemblance.

'[1]Sparkes & Talcott, The Athenian Agora XII 1 and 2, Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., p. 164.

'[2] ibid. fig.11.1220.

'[3]There are three Black-Glaze lekanides published by A.J.N.W. Prag in "Gravina-di-Puglia III - Houses and a Cemetery of the Iron Age and Classical Periods (Part Two)", PBSR xlv (1977) fig.48.248, 249, and 250. All pieces are dated to the fourth century B.C., and Prag notes that this shape has a longer life in South Italy than in Athens (p. 111).

The four lekanides at Gravina are of similar type. P0002 is decorated with slightly irregular bands and a wavy line. Similar decoration appears on P0931. The third example from Gravina VII has decoration reminiscent of geometric decoration - a circle set within a metope defined by four vertical lines.

M. STORE JARS

Figures 25-27; Table 13.

Store jars are wide-mouthed pots with broad globular bodies. Although no piece at Gravina has handles, there are parallels in Black-Glaze which suggest that handles are situated at the broadest point of the body. Four groups of store jars are distinguished: (1) flat rim; (2) outcurving undifferentiated rim; (3) beaded rim; and (4) high-necked store jars. The bodies are normally decorated with bands, although P0181 stands out as a striking exception with its myrtle leaf and wavy line motif. These pots first appear in Gravina V.

Type 1

This type has a flat outcurving rim. Type 1, the most common store jar rim at Gravina, is represented by P0943. This piece has twelve other sherds typed to it. The decoration of P0943 is very simple, with a single band on

the rim top.

The earliest example of a Type 1 store jar comes from Gravina V contexts of the fifth century B.C. This example, P4144, has a slightly curved rim top.

An interesting example from Gravina VI has bichrome decoration on the rim top. Like P4144, the rim has a slight curve. The rim top of P3965, from the same period, is decorated with irregular petals around the outside edge, while the inside edge is delineated by a band of red paint. The profile of one of the Gravina VII pieces (P1575) is altered by a ridge set below the rim. There are no parallels for this type at other South Italian sites.

Variation A

This variation of the Type 1 form is from the Gravina VII period. It is denoted for the flat rim set at an oblique angle. This jar, P0917, has bichrome decoration on its body. An irregular red line is painted between two regular black lines.

Type 2

All examples of Type 2 store jars have an outcurving, undifferentiated rim. The twenty-six examples of this type at Gravina are divided into three groups delineated according to the angle of the shoulder slope from the vertical. [123]

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[123] P4215 is excluded from this typology since the shoulder is absent.

Both large and small storage jars have been included in this type (ie., compare the rim diametres of P0235 and P1061).

Variation A

This is the earliest store jar variation of Type 2. The shoulder has a slope of approximately 60 degrees from the vertical. This variation is present at Monte Irsi [126] At Gravina, it appears in Gravina V. Three other pieces date to Gravina VI. One of the pieces from this latter period (P0563) has a ladder motif decorating the top of the shoulder. This design is a remnant from the geometric decorative repertory.

Variation B

A slope of forty degrees from the vertical distinguishes Variation B. A parallel for this variation exists at Monte Irsi from the disturbed contexts of phase A VI. [127] At Gravina, there are four examples from Gravina VI. The decoration on two of these pieces reflects geometric motifs; for example, P3553 has a zig-zag line set between two bands. This decoration emphasizes the neck/shoulder join. Located at this spot on P0235 is a cross-hatch motif.

Variation C

Eleven store jar shoulders have a slope of approximately twenty degrees from the vertical. Five are published. The most common form of this variation is represented by P0730, which has six sherds typed to it. The

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[126] Small, Monte Irsi, Southern Italy, fig.22.83, P1334 from phase A VI. As noted earlier, this context is secondary and the second century B.C. date is unreliable.

[127] ibid., P1334 (fig.22.83)

earliest appearance occurs in Gravina VI contexts of the fourth century B.C. At Monte Irsi, the variation dates to c. 400-150 B.C. [128] All the examples have banded decoration, with the exception of P3953, which has an irregular wavy line painted on the shoulder.

Type 3

The store jar of the third type is distinguished by a beaded rim. There are eight examples of this type at Gravina, but comparanda have not been found. The thickened rim store jar first appears in Gravina VI. One of the examples from this period, P0720, has three other sherds typed to it.

A second example from period Gravina VI recalls geometric decoration with its pendant lines hanging from a sloping line around the shoulder. The decoration of P0276 is less carefully rendered. A series of irregular dots are set between two irregular lines.

Type 4

Type 4 store jars have a high neck. Furthermore, their bodies are emphasized by grooves or carinations. This last type is not at all common at Gravina. There are only two examples, and both of these are from the secondary layers of

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[128] ibid., P1532 (fig.22.79) with three further examples. From phase B V.

Gravina VIII. Both are decorated with bands. The exterior of P1531 barely required any decoration, due to the series of grooves which emphasize its shoulder.

N. LIDDED STORAGE JARS/STAMNOI

Figure 28 & 29; Table 14.

Lids are accomodated on three types of rims: (1) interior flanged rims; (2) rim top flanged rims; and (3) undifferentiated rims. In the last type, the lid actually rested upon the shoulder of the jar. The earliest occurence of a lidded storage jar is in Gravina VI, approximately one century after the introduction of open storage jars. Possibly the technology required to throw a lid on the potters wheel was a later development.

Type 1

The lid accompanying this type of lidded storage jar rests on an interior flange. This is by far the most common rim type for Gravina lidded storage jars: there are seventeen examples in the assemblage. Six of these are from Gravina VI contexts. The production of Type 1 lidded storage jars continues into Gravina VII in the third century B.C. Two rim tops, one from VI and one from Gravina VIII, are decorated with red petals.

Variation A

Ridges delineate the rims of P3493 and P4217. For this reason they are noted as variations of Type 1 lidded storage jars. Since P3493 is from Gravina VI contexts, the addition of an exterior ridge is not a later development. The decoration of this rim is not well executed.

Variation B

P4050 has an exterior ridge like that of Variation A, but it also has a double interior flange. This variation also dates to Gravina VI.

Type 2

This type of lidded storage jar also has a flanged rim, but in this case the flange is on the top of the rim. There are only three examples of Type 2 at Gravina. This type of flanged rim is contemporaneous with that of Type 1. The decoration of P3657 is simply a smear of paint across the exterior. A second example, however, has a more exact rendering of a line with thicker pendant lines hanging from it.

Type 3

Lidded storage jars with undifferentiated rims form the third type. This type is not attested at the site until Gravina VII, although this context may contain redeposited material. This is the least common type, as there are only

two examples of it at Gravina.

STORAGE JAR BASES

Figure 30, Table 15.

The bodies of jars rest upon five types of bases: (1) splayed base; (2) moulded base; (3) grooved base; (4) ring base; and (5) pad base. These types are basically contemporaneous, appearing for the first time in Gravina VI contexts. Broad bands wholly or partially cover the surface of the bases.

Type 1

The most common type is the splayed base. The shape of the foot is almost triangular. The best example of this base type is P3481. The four examples of Type 1 bases date to Gravina VI.

Type 2

Moulded bases also appear in Gravina VI. The basic form is a high conical foot with a moulded exterior. Since P4173 complies with the basic form, it is classified as a Type 2 example even though the exterior is not moulded.

Type 3

There are two examples of a base with a grooved exterior edge. The short example, P4096, appears first at Gravina in period VI. The high conical example, P4029, seems to be a development since it appears in the succeeding period. This base is decorated with both red and black paint.

Type 4

The ring base occurs only once in the Wheelmade Painted assemblage. This base, P3543, also dates to Gravina VI.

Type 5

The slightly concave pad base has one example - P4011. Although this is the simplest type of base to throw on the wheel, our only example appears in Gravina VII which may be a secondary context. Thus this type may be contemporaneous with the other base types.

O. PITHOI

Figure 31; Table 16.

The pithos is a wide-mouthed, deep-bodied container for oil or grain. It is differentiated from other storage jars

by its large size. Large handles such as P4380 are placed on the belly. Basically, there are three rim types: (1) flanged rim; (2) oblique rim; and (3) oblique T-rim.

Gravina VI marks the first appearance of pithoi at the site. Unfortunately, most of the pieces come from the secondary layers of Gravina VIII.

The importance of the unstratified sherds is their decoration. The broad expanse of the body gives potters ample space to paint bold vegetal motifs. The large size of the pithoi imply that they were produced either near or at the site.

Type 1

There are three examples of Type 1 pithoi which are distinguished by a broad L-shaped rim with a characteristic interior flange. Both P3402 and P1244 have a fillet beneath the rim which is common to all but two pithoi. One, P3401, has this area defined by grooves instead of a fillet. A wavy band of red paint emphasizes this area all the more. All three examples are from the secondary contexts of Gravina VII or VIII.

Variation A

The only well-stratified pithos rim from Gravina, P1582, is a variation of Type 1. The body is globular according to the line of the shoulder. The decoration is confined to a painted band on the rim top.

Type 2

Three pithos rims sit at an oblique angle, slightly offset from the line of the wall. All three have a thickened rim and an exterior ridge. The ridge is painted in all cases. Carefully painted decoration appears in P3472.

Type 3

P0383 is the only oblique T-rim. A large indentation is present on the interior profile. A lid could not sit stably upon the ledge that is created, so this piece cannot be grouped with the flanged rims.

P. AMPHORAE

Figure 32 & 33; Table 17.

The following sherds designated as amphorae do not conform well to the basic rim shapes for Archaic Greek or Greco-italic amphorae. This phenomenon and the lack of comparanda from other south Italian sites is probably due to the large size of these vessels, a feature which would have neccessitated that they be produced at or near the place where they were to be used.

The rims of the Wheelmade Painted amphorae at Gravina fall into five groups: (1) simple; (2) thickened; (3) overhanging; (4) flanged; and (5) unguentaria. The

unguentaria are included with the amphorae because they have a similar shape with a noticeable difference in size.

At Gravina, all five amphora types appear in the fourth century B.C.

Type 1

Amphorae with simple, slightly outcurving rims are designated as Type 1. All four examples of this rim type are decorated with interesting, and fairly elaborated motifs. P4506 is the most noteworthy for its bichrome decoration. This rim marks the first appearance of Type 1, occurring in the fourth century B.C.

Type 2

A thickened rim, which is sometimes grooved for added effect, denotes this type. Like Type 1, these amphorae appear in the fourth century B.C. They are decorated with standard decoration of bands around the lip.

Type 3

The four examples of Type 3 amphorae have an overhanging rim. P3422 stands out due to the zig-zag decoration on its rim top and the row of myrtle leaves decorating the overhang. This sherd is the earliest of amphora rims. It is from Gravina VI contexts of the fourth

century B.C.

Type 4

An interior flange on which a lid could sit distinguishes Type 4. This type appears for the first time in the fourth century B.C.

Type 5

Unguentaria were vessels for perfumes or oils and their small size suits their purpose. P4150 gives an impression of the basic upper body shape, while P3438 shows the basic foot shape. The fine decoration appearing on P3438 denotes that it would sit as a decorative piece on a "bureau". These unguentaria appear at Gravina in the fourth century B.C.

V. THE DECORATION

Wheelmade Painted pottery is identified by two types of decorative designs: banded and vegetal. Both types are contemporaneous at Gravina. The decoration is generally monochrome in either black or red paint, although red is far more popular. A small proportion of the extant sherds has bichrome decoration, which first appears on Wheelmade Painted pottery in Gravina V, dated to the fifth century B.C. There is only one example this early, but the number of sherds increases in the succeeding periods.

Before the introduction of Wheelmade Painted pottery bichrome decoration was used on the geometric pottery of the late seventh and sixth century B.C.[1] With geometric pottery, the black colour is achieved with manganese oxide, while the red is iron oxide. [2] Both colours, however, can be produced from iron oxide alone. Ochre, when added to a good quality black glaze/paint, produces a red colour during a three-stage firing process of oxidizing, reducing, and oxidizing. Fifth century Athenian potters employed this

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[1] A kiln at Pisticci, in the Bradano valley, produced bichrome pottery in the seventh century B.C. Since the bichrome technique does not appear in Daunia until the sixth century B.C., it seems that the technology moved from Peucetia to Daunia. See E.M. de Juliis, "La ceramica geometrica della Peucezia: bilancio degli studi e prospettive dell'odierna ricerca", APARCHAI I (1982) p. 128.

[2] Winter in Palinuro, Ergebnisse der Ausgrabungen II Nekropole, Heidelberg: Vierter Erganzungsband der Mitteilungen der deutschen Archaeologischen Instituts Rom, 1960, p. 139.

method.''' The "two-compounds-for-two-colours" method used for geometric pottery is technically easier to produce. The queston of which method was employed by the potters of Wheelmade Painted pottery was addressed in the research of this thesis.

The compounds used to create the colours can be easily tested. The test involves a random bichrome sherd from the Gravina assemblage (P4144) being refired in an oxidizing atmosphere. Even the slightest colour change of the black band indicates that iron oxide is the colouring agent. If manganese is the colouring agent, no change occurs. ''' Admittedly, one sherd does not statistically represent an assemblage of some three hundred sherds. This sherd is, however, a random choice which happens to be of the fifth/fourth century B.C., in the middle range of Wheelmade Painted pottery's chronology.

In our tests, no colour change occurred when P4144 was fired at 950°C (cone 08). ''' Therefore, the potters used manganese oxide to create a black paint, while iron oxide created the red, assuming that all workshops within Gravina's ambiente producing Wheelmade Painted pottery were employing the same technology. This use is interesting since manganese was not used by the potters of mainland Greece

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''' Farnsworth, Marie and Harriet Wisely. "Fifth Century Intentional Red Glaze", A.J.A. 62 (1958) p. 165.

'''This method is discussed with reference to Greek glazes/paints by Marie Farnsworth and Ivor Simmons in "Colouring Agents for Greek Glazes", A.J.A. 67 (1963) p. 389.

'''My thanks to Professor Jack Forbes, Faculty of Extension, The University of Alberta, who enabled the test to be performed.

after the Middle Helladic period. In South Italy, however, the potters continued to use the less technically advanced method.[134] Due to the relatively primitive kiln technology, there is a vast range of tones for each of the colours. These are recorded in the catalogue according to their Munsell colour notations.

A. BANDED DECORATION

The most common decorative type appearing on Wheelmade Painted pottery is composed of horizontal bands of varying thickness. Also included in this classification are sherds with wavy line decoration. These, however, are few in number; and usually have horizontal bands accompanying the wavy lines. Wavy and horizontal line motifs are found on the earlier examples of Wheelmade Painted pottery at Gravina.

The consistency of the bands with respect to thickness and straightness indicates that the paint was applied while the vase was turning on a potter's wheel. The accuracy is worth noting, as only 29 sherds in the Gravina assemblage have line width irregularity.[135] In some instances, P3527 for example, the bands are clearly applied without the aid of the potter's wheel. In other instances, the width is

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[134]Farnsworth and Simmons, "Colouring Agents for Greek Glazes", p. 396.

[135]These sherds are chronologically dispersed, and therefore indicate accidents and not technical decline.

irregular because the paint brush was not held flush to the vase.

The line width varies from very thin (less than 1 mm, although most are 1-2 mm) to very thick (the greatest frequency is 8 mm, but most are greater than 10 mm). The bodies of small vase shapes are usually decorated with a series of thin and thick lines in monochrome or bichrome. It is rare to find the exterior body entirely covered. P4122, a one-handler, is the only exception. But in the case of kraters, it is not unusual to find almost the whole lower body painted with a more decorative motif on the neck. There are examples without provenance at the Museo Pomarici Santomasi in Gravina. The same decorative scheme occurs at Monte Sannace. '32'

The decoration on three Black-Glaze storage bins from the Athenian Agora is similiar to the broad bands on the bodies of Wheelmade Painted column kraters. '33' The simplicity of banded decoration makes it the most common decoration throughout the world through time. In the case of

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'32'Scarfi, B.M. Mon.Ant. xiv (1961) fig.81.17 from tomb 4 dated to the last decades of the fifth century B.C., and fig.143 from tomb 24 dated to the end of the first quarter of the fourth century B.C.

'33'Although typical Black-Glaze pots have paint completely covering their surface, a selection of the pieces have what is known as "reserved" decoration where areas are left free of paint. This technique is used for various reasons: (1) a resting surface of a pot may be left unglazed to prevent damage during firing; (2) the potter may not wish to take the time to paint those areas which cannot be easily painted on the wheel, ie., handle panels; (3) the technique of dipped decoration may not be carefully undertaken, leaving an area unpainted.(see Sparkes and Talcott, p. 17.) In some cases the reserved areas are so broad that the decoration can be called "banded" rather than "reserved".

Wheelmade Painted pottery, banded decoration is indigenous rather than an element of foreign influence.

B. VEGETAL DECORATION

In a discussion of the vegetal motifs appearing on Wheelmade Painted pottery, one must be cautious in the use of the word "influence". This word implies a direct relationship between two elements, resulting in an effect upon one or both of the elements. To state that such a relationship occurred between Wheelmade Painted pottery and all other pottery types with similar motifs is implausible and erroneous, since similar motifs are geographically and chronologically widely dispersed. Instead of direct contact between two areas, there is a Mediterranean *koiné*. Generally this term is restricted to the hellenistic period (after the conquests of Alexander); but the motifs of Wheelmade Painted pottery, dated before Alexander, clearly belong to an artistic *koiné* which stretches across the Mediterranean.

From the sixth century B.C. onwards, the distinction between the native south Italian and Hellenic cultures becomes increasingly hazy. The two cultures were closely connected due to the foundation of Greek colonies in Magna Grecia, whose culture is referred to as "Italiote". The *koiné* results from the cross-cultural interaction, thereby making the decorative motifs known throughout the

Mediterranean. This interaction explains the broad distribution of wares with decoration similar to Wheelmade Painted pottery.

In some cases, however, direct and subsidiary contact can be identified. For example, the Italiote workshops of Apulian Red-figure pottery developed their own finely decorated vases under the influence of Greek imported pottery; and in turn encouraged the dispersion of hellenic motifs in South Italy. In this example I would use the word "influence" to explain the direct relationship between Greek pottery and Apulian Red-figure. But I do not consider the subsidiary relationship with Wheelmade Painted pottery to be direct influence because the motifs were part of the *koiné* already introduced to South Italy. Thus "influence" is only appropriate term where direct contact was likely.

MYRTLE LEAVES

Plate I.

Myrtle leaves are used in a number of different motif compositions. Four are identified at Gravina.

TYPE A

The most common of these is simple - leaves hang in teardrop fashion from a thin band that represents a branch. The earliest appearance of this motif is on P3529b from

Gravina VI. This example, dated to the fourth century B.C., is painted in red. This motif also occurs on a sherd (P0563) from the secondary contexts of Gravina VII. The decoration on this sherd is, however, careless and poorly done, with the myrtle leaves looking more like drips of paint from the horizontal band. P1137 from Gravina VIII has a similarly sloppy rendering.

The band in this common motif can accent the shoulder carination of a vase, as in P3527 on which the band is made more decorative with a row of dots between two thin lines. The band can also accent the rim of a vase. An example of this feature is P3986, in which the rim treatment is similar to that on a skyphos rim from Timmari.[138] P3547 from Gravina VIII shows how this motif can decorate the tondo of a bowl. Two comparanda for this placement of the myrtle leaf motif come from tomb V at Timmari, which is dated to c. 340 B.C.[139]

The dish P0769 is decorated with a motif of eight myrtle leaves surrounding two thin concentric circles. This same motif decorates a bowl at the "Ionian" site of Saint-Blaise on the Gulf of Lion. [140] The bowl is from a context dated to the sixth century B.C. The excavator believes that this vessel is an Ionian import. Similar

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[138] P10848 - seen in the Museo nazionale Ridola in Matera.
[139] These are displayed at the Museo Nazionale Ridola in Matera. The special pot number was not accessible on the stemmed bowl. The other example, a bowl with a ring base, is P10473.
[140] Ecole Francaise de Rome, Colloque "Velia et les Phoceens en Occident" - La Ceramique Exposee, Naples: L'arte tipografia, 1971, pl.vi inv. no. 6262.

decoration appears on the tondo of a Laconian stemmed cup from Perachora, '[41]' dated to the 540s or early in the 530s. The Gravina example is from the secondary contexts of Gravina VIII. '[42] The only south Italian comparandum for this motif known to me is from phase B V at Monte Irsi.'[43]

TYPE B

Another common composition has leaves lying horizontally above and below a thin band. The diagnostic sherd is P0209 from the secondary Gravina VIII contexts. From Gravina VII comes a second example, P1249, whose myrtle leaf motif occurs in conjunction with a complicated ivy leaf motif. This myrtle leaf type commonly decorates the necks of kraters, as on several examples without provenance in the museum at Gravina. There are further examples at Monte Sannace and Bari. The lower bodies of kalathoi are also decorated with this motif type, as is the body of a kantharos. The comparanda for this decorative type are generally dated to the first half of the fourth century B.C., though one example is dated to the end of the fifth century. '[44]

'[41]' Humfry Payne, Perachora: The Sanctuaries of Hera Akraia and Limenia. Vol. II, Oxford: Clarendon Press, 1962, pl.159.4092 and p. 381.

'[42]The relationship between Wheelmade Painted pottery and other types with respect to this motif is discussed further on in this chapter.

'[43]Alastair Small, Monte Irsi, Southern Italy , British Archaeological Reports, suppl. series. 1977. P0561 is shown in plate xxi.70.

'[44]Kalathoi: Cancellara (fig.4.7.) tomb 1 dated to the end of the fifth century B.C.; Monte Sannace tomb 24 from the

TYPE C

A third myrtle leaf motif is composed of leaves on either side of a wavy line. At Gravina, there are two examples of this pattern, each representing its own sub-group of the general type. P0756 has myrtle leaves compactly placed on either side of a shallow wavy line. Comparanda for this motif are found on two kantharoi from Ceglie. '45

The second sub-group is defined by P0181. Here, a myrtle leaf is set in each trough and crest of a deeper wavy line. A sherd with this decoration comes from tomb 24 at Monte Sannace, securely dated to the end of the first quarter of the fourth century B.C.'46 There is a second example from Ceglie.'47

An interesting feature of our sherd P0181, also evident on plates from Ceglie '48 and on a second Gravina sherd (P3593), is the method of painting the leaves. Each leaf is created by drawing the paint brush out from the leaf's broad end to its narrow tip. In the execution of this style the

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'44(cont'd) first quarter of the fourth century B.C.; Conversano tomb 8 (fig.35) and tomb 9 (fig.59), to the second quarter of the fourth century B.C. Kantharos: Ceglie (tav.xxi.FXIX.2) from the mid fifth century B.C.

'45Marin et al., Ceglie Peuceta tav.xxi.FXIX.3 and tav.xiv.FXV.9.

'46Bianca M. Scarfi, "Gioia del Colle: scavi nella zona di Monte Sannace. Le tombe rinvenute nel 1957", Mon.Ant. xlv (1961) fig.143.

'47 Marin et al., Ceglie Peuceta, tav.xx.FXVII.11.10, dated to the second quarter of the fifth century B.C.

'48These are visible in the Museo Archeologico in Bari.

paint is thin so that the excess paint flows from the leaf's tip to the broad end, forming a thicker, and therefore darker, blob of colour. This effect of drawing myrtle leaves may or may not have been purposeful.

TYPE D

Sherd P4395 stands apart. Myrtle leaves are attached to the horizontal branch with diagonal stems. Enhancing the motif are two-or-three stamen myrtle buds set between the leaves. This sherd is from the secondary contexts of Gravina VII.

To date, the earliest evidence of the myrtle leaf motif occurs in the orientalizing period (seventh century B.C.) of Cretan art A vase from Gortina is decorated with a few unattached myrtle leaves.'[4] East Greek potters developed the myrtle leaf chain.

Although the model of this motif type may have been East Greek, Laconian artists developed it within their artistic genre. In the early sixth century B.C. (c. 570 B.C.) the motif features leaves attached to a branch with stems. Later, in the third-quarter of the same century, the branch and the stems disappear; and it is common to find only a single row of leaves.'[5] This motif type is found on

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'[4]Doro, Levi. "Gli scavi del 1954 sull' acropoli di Gortina", ASAtene xvii-xviii (1955-56) fig.17.
'[5]E.A. Lane. "Laconian Vase-Painting", B.S.A. xxxiv (1933-34) p. 174.

two kylikes - one from tomb 41 at Taranto[151], and one in the Ashmolean Museum.[152] Both are dated to c. 550 B.C.

Large scale exportation of Laconian pottery begins with the sixth century B.C. It is at this time that the vases first appear in quantity at Taranto, even though the colony had been established as early as the last decade of the eighth century B.C. [153] Interestingly, E.A. Lane notes that two "Laconian" vases found at Taranto are of local fabric.[154] He does not, however, discuss the possibility of a Laconian potter immigrating to Taranto.

Even with this intriguing possibility, the presence of Laconian pottery at the major south Italian center was probably not an inspiration for the native potters of Wheelmade Painted pottery, because the chronology of the two reveals a stylistic lag of at least one hundred years. The Laconian myrtle leaf motif is dated from c. 590 B.C. until the end of the century. At Gravina, the earliest sherd with the myrtle leaf motif is from Gravina VI of the fourth century B.C. As stated above, most of the comparanda from three native south Italian sites are dated to the first half of the fourth century B.C. The exception is a kalathos from Cancellara which is dated to the end of the fifth century B.C.

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[151] P. Pelagatti. "La ceramica laconica del museo di Taranto", ASAtene xvii-xviii (1955-56) fig.24.
[152] ibid., fig.26.
[153] Lane, "Laconian Vase-Painting", p. 178. Lane notes that earlier pieces have been found at Caere, and therefore the lack of evidence at Taranto may be an accident of excavation.
[154] ibid., p. 185.

Because of its simplicity, this motif could easily have developed in South Italy without Laconian contact. The hiatus between the two cultures supports isolated development of the myrtle leaf motif. Furthermore, the vessel forms of Wheelmade Painted pottery are dissimilar from those of Laconian. Thus there appears to be only a tenuous connection between the two.

IVY LEAF MOTIF

Plate II.

There are three variations of the ivy leaf motif, which first appears in Gravina VI contexts of the fourth century B.C. This motif, however, represents a small proportion of the Wheelmade Painted assemblage at Gravina, as there are only nine sherds - all painted in red.

The ivy leaf motif is fairly common on Apulian Red-figure krater necks, although in rare cases, it also appears on a dinos and a plate. These vases were probably produced in Tarentum beginning in the late fifth century B.C. and continuing until ca. 300 B.C. The potters of Wheelmade Painted pottery would have had easy access to Apulian Red-figure, since it has been found throughout Apulia - and even in tombs at Gravina. It was from this ware that Wheelmade Painted potters adopted and adapted the ivy leaf motif. The motif appearing on the two pottery types is similar but not exact.

TYPE A

The simplest ivy motif has leaves alternating on either side of an undulating branch, attached to the branch by thin stems. P3463 is the earliest example of all the motif types, coming from Gravina VI contexts of the fourth century B.C. The other three examples (P1249, P0490, P1527) are from Gravina VIII contexts.

The ivy leaf motif commonly appears on the necks of column kraters. There is at least one example, without provenance, at the Museo Santomasi Pomarici in Gravina.[1] Yet another example comes from the disturbed contexts of phase B VII at Monte Irsi.[2] A second example from Ceglie [3], is dated to the last decades of the fifth century B.C. A third example, with the motif also appearing on the top of the column handles, is dated to the last decades of the fifth century B.C.[4] This krater is found in tomb 4 at Monte Sannace. Thus, the comparanda support the fifth century date of Gravina's evidence.

TYPE B

The motif of this variety is more complicated, with several stems running parallel to one another. Here too, the leaves are set on either side of the branch. The motif is

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[1] Calderone 135
[2] A.M. Small, Monte Irsi, Southern Italy, pl.xxi.69 (P1502)
[3] Marin et al., Ceglie Peuceta I., tav.iii.A1.13.
[4] Scarfi, B.M. Mon.Ant. xlv (1961) fig.81.17.

made more decorative with the addition of dot rosettes. There are two examples of this type at Gravina - P1232 and P3466. The former is from Gravina VII contexts, while the latter is from Gravina VIII.

Similar ivy leaf motifs decorate Hadra vases. Hadra vases must have been produced at Alexandria because they are found almost exclusively in the necropolis of Alexandria.''' These vases are dated from the end of the fourth century B.C. through to the early second century B.C.

Hadra vases have a standarized decorative scheme in which the neck is decorated with an ivy wreath set between two thin lines. Found on nine of the 26 vases from the Metropolitan Museum of Art is the ivy leaf and dot rosette motif of Gravina's P3466. The similarity between the two pottery types is very striking: so striking, in fact, that an exchange of ideas, either via pot or potter, must have taken place. Further evidence of trade between Egypt and South Italy suggests that this similarity of motif is the result of direct contact.''' A similar motif has not been found on Apulian Red-figure vases.

'''The few exceptions have been found in Crete, Rhodes, Cyprus, Athens, Eretia, South Russia, and Turkey. There are examples, tentatively identified as Hadra vases, at Cyrenaica, Italy, and Thera. For complete listing see Brian F. Cook, Inscribed Hadra Vases in the Metropolitan Museum of Art, 1966, p. 7-8.

''' Gnathian ribbed kantharoi of the early third century B.C. and produced in Apulia have been found at Naukratis. Furthermore, two faience bowls, of similar date, have been found at Canosa. See J.R. Green, in Gnathia Pottery in the Akademisches Kunstmuseum Bonn, Mainz: Verlag Philipp von Zabern, 1976, p. 12 and note 53.

This ivy leaf motif is also found on Black-Glaze pottery. It appears on two lebetes from the Athenian Agora from the period 380-350 B.C.'[1]' which are similar to P3466 and P1232.

TYPE C

This ivy leaf motif is the most complicated of the three variations. The leaves on either side of a thick branch alternate with "dandelion"-like flowers joined to the branch. All three examples (P0701, P3467, P3985) are from secondary contexts.

A study of the leaf shapes suggests that there are two definable potters'[2] decorating their vases with this more ornate motif. Potter A draws bifid leaves with the sides flaring from the stem. Sherds P1232, P0701, P3467, and P3985 are assigned to this potter. Potter B, on the other hand, draws broad heart-shaped leaves without flaring sides. P1527, P3463a, and P0490 are assigned to him. There are two sherds, P1249 and P3466, which are ambiguous, although close to Potter A.

A Black-Glaze vase'[3] has decoration similar to P3985

'[1]'Sparkes and Talcott, The Athenian Agora XII 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., pl.4.79 and 81.

'[2]'Since the ceramic industry of south Italy was not nearly as developed as that of Greece, the potter of Wheelmade Painted pottery, was likely the painter as well.

'[3]' Sparkes and Talcott, The Athenian Agora XII 1 and 2. Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., pl.37.1089.

and P0701. The Black-Glaze example is dated to 400-375 B.C., while P3985 is from disturbed Gravina VII contexts.

Both the myrtle and ivy leaf motifs have comparanda outside South Italy. In some cases, these comparanda are chronologically and geographically distant from Wheelmade Painted pottery. With the exception of the Hadra vase, the similarity is not the result of direct contact. Instead, the leaf motifs of Wheelmade Painted pottery are part of an artistic *koinè* apparent throughout the Mediterranean but designed to suit local taste.

VI. CONCLUSIONS

The examination of comparanda for the forms and decoration of Wheelmade Painted pottery has shown that there was little direct borrowing from other pottery types. Rather, Wheelmade Painted pottery was the product of native ingenuity within a Mediterranean *koiné* which was hellenic at its foundation. Wheelmade Painted pottery retained a unique quality, having developed out of a native Iron Age tradition. This tradition was not lost even in the fourth and third centuries B.C. when the potters of Wheelmade Painted pottery become more exposed to Hellenic trends. The pottery remained firmly planted in its beginnings.

With respect to forms, Athenian Black-Glaze pottery seems to have provided some inspiration for the potters of Wheelmade Painted pottery. But there was only one shape - the olpe - which even vaguely imitated Attic prototypes. Local Black-Glaze shapes generally have less similarity to Wheelmade Painted pottery than their foreign counterparts. The Black-Glaze pieces at Gravina generally belonged to the fourth and early third centuries B.C.'[4] - during the last half of the period when Wheelmade Painted pottery was being produced. The lack of influence from this local source may perhaps be due to the fact that the forms of Wheelmade Painted pottery were already developing along their own

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'[4] Prag, "Gravina-di-Puglia III. Houses and a Cemetery of the Iron Age and Classical Periods (Part Two)", PBSR, xlv (1977) p. 111.

lines when local Black-Glaze was introduced. On the other hand, Athenian Black-Glaze pottery could be seen by the potters of Wheelmade Painted pottery during its "formative years". It should be noted, however, that apart from Red-figure sherds, a single one-handler from a pithos burial was the only published vase recognized (and only tentatively) as an Attic import. Furthermore, it seems that even the local Black-Glaze industry developed without much influence from its foreign cousins. '[15]

Concerning decoration, Wheelmade Painted pottery shared similarities with other pottery types, but was influenced by one alone - the Hadra vases. All the pottery types in question belonged to a Mediterranean *koiné* which was promoted through trade of various art objects. Adamesteanu'[16] stressed that the nature of this *koiné* was typically tarentine; thus, with reference to pottery, the flagship of the *koiné* was Apulian Red-figure pottery which was produced in Tarentum. But the myrtle leaf motif was not at all common on this pottery, and so it seems that the base for this *koiné* was far more encompassing than Adamesteanu suggested. But within this *koiné*, similar decorative types and motifs could have been created independently.

One example of this independent creation was the "reserved" decoration of Black-Glaze pottery, which came into being for various technical reasons.'[17] Although this

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'[15] ibid., p. 111.
'[16] Dinu Adamesteanu, "La colonizzazione greca in Puglia", La Puglia dal paleolitico al tardoromano, Milano: Gruppo Editoriale Electra, 1979. p. 223.
'[17] Refer to chapter concerning Decoration.

decorative type was the same as banded decoration on Wheelmade Painted pottery, there was no reason to suppose that banded decoration was created by a south Italian potter who saw a Black-Glaze vase. The banded decoration of Wheelmade Painted pottery was a natural transition from the local geometric pottery, on which bands were ever present.

Another example, and perhaps more emphatic, was the myrtle leaf motif. This motif has been called "Ionian" and "Laconian"; yet it now appeared as one of the definitive motifs on Wheelmade Painted pottery. The motif was not only geographically dispersed throughout the Mediterranean, but also chronologically dispersed - there was a century or more between the occurrences of this motif in Ionia, Sparta, and finally, Italy. Due to these factors and due to the simplicity of the motif, one may conclude that this type of decoration developed independently in different areas.

The only exception to local creation of *koiné* motifs on Wheelmade Painted pottery was the Type B ivy leaf motif. This motif has certainly been copied from a Hadra vase because the rendering of this complicated motif was too exact to happen by chance. Furthermore, Hadra vases were contemporaneous with the Wheelmade Painted motif; and trade connections at this time between Italy and Egypt have been documented.

Thus the forms and decoration of Wheelmade Painted pottery have proven the pottery to be an independent native creation which fit within the broad scope of a Mediterranean *koiné*.

The chronological distribution of comparanda for Gravina's Wheelmade Painted pottery formed an interesting pattern. '[6] The sites with comparanda dating to the late sixth and mid fifth centuries B.C. lined up along a north-west to south-east axis, seemingly confined by the Murge. '[7] But, in the late fifth and fourth centuries B.C., the distribution of sites was aligned in a north-east to south-west orientation, crossing the Murge. Gravina now traded with the Adriatic sites of Ceglie and Conversano by way of Monte Sannace. But the question remained as to why the distribution of the Gravina pottery, and therefore Gravina's eco-cultural ambiente, changed in the last half of the fifth century B.C.

The socio-political relations between the Greek colonists along the coast of the Ionian Sea and the natives reveals part of the answer. Whereas the ancient sources revealed very little concerning this area until the time of Roman domination'[8], since 1914, when Maximilian Mayer published Apulien vor und wahrend der Hellenisirung mit besonderer Berucksichtigung der Keramik, excavations have allowed for some interpretation of the socio-political climate of South Italy between the eighth century B.C. and Roman domination in the second century B.C.

As the discussion in the Introduction revealed, the Later Iron Age was a time of great change due to the

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'[6]Refer to Figure 2.
'[7]The site of Palinuro on the Tyhrennian coast was regarded as an anomaly.
'[8] Refer to Appendix A for a discussion of the ancient sources.

presence of Italiote Greeks. Some centres welcomed Greek culture wholeheartedly, while others were "isolationistic." This general trend had a bearing upon the change of distribution of Gravina's Wheelmade Painted pottery. Notice Cozzo Presepe: in the mid-fifth century B.C. it was connected to Gravina; yet this connection was broken in the late fifth century - a date coinciding with the initial production of Apulian Red-figure pottery at Tarentum.

The distribution of the tarentine pottery throughout Lucania and Apulia revealed a broad expansion of their interrelations from the relatively small confines of the coastal area. By ca. 350 B.C., the quantity of red-figure vessels had reached "mass-production" levels. [1] The Tarentines might easily have extended their skill at producing vessels in vast quantities to the less refined table wares. Transport costs for a fairly inexpensive item would have inhibited the trade of such wares beyond the proximity of Tarentum. But Cozzo Presepe, Montescaglioso, and even Ponte San Giuliano were within feasible range; and they were also easily accessible along the Bradano trade route.

Thus, as the Tarentine ambiente extended inward from the coast, Gravina's ambiente was forced to shift; and for the purposes of trading table wares such as Wheelmade Painted pottery, Gravina lost contact with the settlements to the south.

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[1] Trendall, The Red-Figure Vases of Apulia, Oxford: Clarendon Press, 1978, p. xlvi.

But to the north, Gravina's ambiente was also receding. The settlements of Pisciolo and Canosa, which once had been included in Gravina's ambiente, were now shifting, probably towards Ordona. Ordona was likely not founded until the sixth century B.C., but it rose to prominence quite quickly. The work of E.M. De Juliis [1][2] has shown that pottery similar to Wheelmade Painted pottery was produced in the area of Ordona. The pottery of Canosa and Pisciolo from the late fifth century B.C. onwards probably bore resemblance to that of Ordona. Another possiblity has been noted by Guzzo [1][3] that in the mid fifth century B.C. much of the cultural material at Melfi was influenced by the Daunian culture or was a direct import from Daunia. Then in the fourth century B.C., this once very prominent influence, has disappeared. Guzzo attributed this change to the arrival of the Lucanians.

Having been confined to the north and to the south, Gravina's traders naturally gravitated east and west, where the markets were not so constrictive, and were also easily accessible.

Wheelmade Painted pottery developed over approximately two centuries in a region which had some contact with Greece, but which did not embrace the foreign culture to the extent of its neighbouring Lucania. It was late in the

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[1][2] Ettore M. De Juliis, La ceramica Geometrica della Daunia, Firenze: G.C. Sansoni Editore Nuova, 1977.
[1][3] Pier Giovanni Guzzo, Le città scomparse della Magna Grecia, Roma: Newton Compton editori, 1982. p. 365.

production of Wheelmade Painted pottery before the potters, having seen the hellenic ivy motif on Apulian Red-figure pottery, adapted a hellenic motif to their own pottery. Thus, although the pottery came to a rather abrupt end, it remained a product of native inspiration and ingenuity.

VII. APPENDIX A

A. THE ANCIENT SOURCES ON SOUTH ITALY

There are few extant literary sources concerning South Italy before Roman domination, and those which do exist can be confusing and contradict one another. This problem even applies to the basic question of the boundaries of pre-Roman Italy.[''4] Both Strabo, writing in the first century B.C., and Dionysius of Halicarnassus, writing in the early first century A.D., claim Antiochus of Syracuse, who wrote Περι Ιταλιας in the fifth century B.C., as their source and yet there are differing statements within each concerning the area referred to as Ιταλια .

First, fragments of the Περιεγεσις , written by Hecataeus in the fifth century B.C., limit "Italy" to the Calabrian peninsula south of the Isthmus of Catanzaro.

Strabo at one point[''5] states that "Italy" was bordered on one side by the river Laüs, and on the other side by Metapontum. Such boundaries exclude Tarentum from the region of Italy and place the city in Iapygia. Yet, the same author, still quoting Antiochus, discusses the foundation of

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[''4] The difficulties involved with this question and the historical sources are discussed by Luisella Matteini in "L'Italia nel Περι Ιταλιας di Antioco di Siracusa", Hlk 18-19 (1978-79) p. 293-300.

[''5] Strabo, Geography, VI, I, 4. In this passage, Strabo notes that in more ancient times, anyone living west of the "Messapian" isthmus was called an "Oenotrian" and that the Chones were an Oenotrian tribe.

Tarentum as an example of the colonization of Italy'''. In other passages from both authors, the area of modern Calabria was also part of pre-Roman Italy.

—— Since Strabo and Dionysius both refer back to Antiochus, the problem seems to lie with him. One scholar''' has studied the passages in Antiochus and states that he was discussing the boundaries of "Italy" at different historical periods: the first was the period when the Oenotrians occupied modern Calabria; the second period was marked by the expansion of the Oenotrians, under King Italos, into the region west of Metapontum; and the last period was that of Greek colonization and the foundation of Tarentum. By the last period, the term "Italy" refers to the whole peninsula south of Poseidonia. Matteini goes on to point out that, in some passages, Antiochus was using the term "Italy" as his contemporaries Herodotus and Thucydides used it - where it possessed a much broader geographical meaning.'''

Strabo states that it was not the Lucanians whom the Greeks met during their first colonization attempts, but rather the Chones and the Oenotri. According to Strabo, the Lucanians were a subgroup of the Samnites who settled there after "ejecting" the Chones and Oenotri. '''

With specific reference to south-east Italy, the historical accounts divide the modern region of Puglia into three different cultural districts - Daunia, Peucetia, and

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''' ibid., V, I.
'''Matteini, "L'Italia nel Περι Ιταλιας di Antioco di Siracusa", p. 298-299.
''' ibid., p. 300.
'''Strabo, VI.I.1.

Messapia. The archaeological record, to date, shows distinct pottery styles, although the actual land boundaries of the different groups can only be roughly estimated. The ancient sources reveal very little about these cultures. In fact, they are clearly confused about the early period of south Italy. [1] The confusion is likely due to the fact that there were no existing traces of the tribal organization or cultural differences at the time when the historical accounts were written. In both ancient and modern sources the people of these three districts are collectively known as Iapyges, but this collective name has never implied that the peoples of ancient Puglia were unified.

One foundation myth is noted in Strabo, that of the Cretans being the forefathers of the Salentini. [2] His source is Herodotus, who writes of the Cretans being shipwrecked and founding the town of Hyria, and from it establishing other settlements. [3] Strabo [4] also tells us that Messapia was confined to the isthmus following a line from Brundisium to Tarento - a distance of three hundred and ten stadia. The territory is said to be named by Messapus when he landed in Iapygia. [5]

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[1] Strabo seems to confuse the Roman and Greek names for the regions. In his Geography (6.3.1) he says that the Greeks called Iapygia Messapia, while the natives divided the area into two parts - the country of the Salentini and the country of the Calabri. He then places the Peucetii, who he notes are also called Poediculi, directly north; and says that the Greeks call the Peucetii the Daunii.

[2] Strabo, VI.III.5. The Salentini were the inhabitants of the Roman "province" of Salentia which corresponds to the same geographical region of Messapia.

[3] Herodotus, VII.170.

[4] Strabo, VI.III.1

[5] Strabo, 9.2.13.

Pliny, writing in the first century A.D., also notes the name of this founder; but says that the region was previously known as Peucetia, named after Peucetius, the brother of Oenotrius. In this passage, Pliny has confused the region of Peucetia with that of Messapia by amalgamating the two. [1]

The Paediculi and the Daunians bordered one another along the river Aufidus. The Daunians, apparently taking the name of their leader, the father-in-law of Diomede, lived in an area defined by the rivers Aufidus and Cervaro. [2]

Pliny also writes that the Paediculi were descended from nine Illyrian youths and maidens. This is the only author to make reference to a tribal organization, when he states that the Paediculi were divided into twelve tribes. [3]

Strabo describes Iapygia as being very fertile and heavily populated, having thirteen cities in ancient times. But, he notes, by his time the cities had become small towns due to the stresses of war.[4] He does not list these thirteen cities; but in Peucetia alone there are some six major centers: Gnathia, Ruvo, Ceglie, Altamura, Monte Sannace, and Gravina.

Although the ancient sources are confused and seemingly contradictory, a pattern does emerge: the Oenotrians lived

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[1] Pliny, Natural History, III.99.
[2] ibid., III.103. Pliny notes, however, that the towns of Canosa and Arpi are also Daunian even though they are situated on the opposite side of the Aufidus (III.104).
[3] ibid., III.102.
[4] Strabo, VI.III.5.

in the general area of modern Basilicata and Calabria; the Iapygians lived in the area along the Adriatic coast, now known as Puglia; and from Herodotus, Thucydides, and Strabo (probably following Antiochus), we learn that there were probably three subdivisions of the Iapygians, of whom the Peucetians inhabited the central area from the Adriatic coast to the inland town of Silvium.''' This is an interesting boundary line, since ancient Silvium has been linked to modern Gravina di Puglia.'''

'''Strabo VI.283

''' R.T. Brooks, Alastair Small, and J.B. Ward-Perkins, "Trial Excavations on the Site of Botromagno, Gravina di Puglia, 1966", PBSR xxxiv (1966) p. 135.

VIII. APPENDIX B

A. THE CATALOGUE

ONE-HANDLERS

Figure 4-6, Table 1.

TYPE 1

P0150
Gravina V. DA:I B, S.16
Base. Pink (7.5YR8/4) clay, white (2.5Y8/2) surface. Very dark grey (7.5YR3) paint; spiral in bottom surrounded by narrow bands.

P0965
Gravina VI. E:6 (2)
Rim. Very pale brown (10YR8/3) clay. Reddish yellow (7.5YR7/6) paint. cf. Melfi, Lavello, tomb 56 (Pop. Ann., pl. LVII); Ceglie Peuceta (Marin (1982) tav.III.AI.23).

P0239
Gravina VI. CA:II, 6 (4); DB:II, 13 (8, 9); Gravina VIII, DC:III, 11, 13 (1).
Rim with handle. Pink (7.5YR8/4) clay. Weak red (10R4/2) bands. cf. Parco S. Stefano (Botro.III.2, fig. 49.254); tombs 5 and 14 (Lattanzi (1975) 000) second quarter of fourth century; de Juliis (1973) tomb XXIB, 8, fig. 47, second half of fifth century; tomb XXII.9, fig. 54, late fifth century; tomb XXVI.6, fig. 58; Ponte S. Giuliano, tomb 4 (Lo Porto (1973) tav.lxv.2.2) dated to the late sixth century; Montescaglioso, tomb 5 (Lo Porto 1973) tav.xxv.3.4) dated to the late sixth century; Picciano, tomb 8 (Lo Porto (1973) tav.lxvii.1.5) dated to the late fifth century; Monte Irsi (Small (1977) pl.vi.5) from a tomb dated c. 400 B.C.; Monte Sannace, tomb 4 (Scarfi (1961) fig.82.24) dated to the late fifth century; Palinuro, tomb 23 (Naumann (1960) fig. 15.1.2) dated to mid sixth century; from Satrianum tombs 7, 8, 9, 20, and 21 (Holloway (1970) pl. 100) dated early to middle fifth century.

P0511
Gravina VI. E:II, 2 (5); Gravina V. CA:II, 5 (3), 6 (4); CZ:III, 4, F 48; Gravina V. DB:V, 5 (1).
Bowl rim. Very pale brown (10R8/4) clay. Red (10R5/6) and weak red (10R5/4) bands. Also a smaller example with fine

red lines. (second example n.v.) cf. Parco S. Stefano (Botro.III.2, fig, 49, 255); Oppido Lucano, tomb 20 (Caronna (1972)) dated to fifth/fourth century; Tolve, tomb 2 (Tocco (1982) fig.25.60279) dated to late fifth century.

P4122
Gravina VI. E:II, 9 (11).
Rim. Fine, reddish-yellow (7.5YR7/6) clay. Reddish brown (5YR5/4) painted interior with dark brown (7.5YR4/2) band on rim and exterior. cf. Cozzo Presepe, fig. 112.197; Matera (N.Sc. (1935) 381, fig. 2); Ordona (de Juliis (1973) tomb 47b, fig. 47.80) fifth century; also tomb XXII, fig. 54.8, 9 and tomb XXVI); Celie Peuceta (Marin (1982) tav.xxvi.FXXV.10) dated to late fifth century; Oppido Lucano, tomb 15 (Caronna (1972)) dated to sixth/fifth century; Tolve, tomb 5 (Tocco (1982) fig.26.67890) and tomb 7 (fig.28.67896) both from fifth century; Palinuro (Naumann (1960) tav.18.1.6).

P3555
Gravina VII. DC:I, 2 (3).
Bowl rim. Fine green-buff ware with dark grits. Brown-black bands. (n.v.) cf. Ceglie Peuceta (Marin (1982) tav.xxv.FXVIII.5) dated to the mid fifth century; Cancellara, tomb 1 (Fabbricotti (1976) fig.5.8 & 9) dated to the end of the fifth century.

P1558
Gravina VII. DA:IV, 5 (4); S 00, dromos fill.
Rim. Orange-brown clay with dark grits and greenish surface. Red-brown paint. (n.v.)

P3476
Gravina III. E:II, 1 (1a); Gravina IV. CZ:II,5 (4).
Base. Fine pink (5YR8/4) ware. Red (10R5/6) paint.

TYPE 2

P3475
Gravina VI. E:II, 1 (1a)
Base. Very pale brown (10YR8/3) ware with light surface. Very thin light red (2.5YR6/6) paint.

P3496
Gravina VI. E:II, 2 (1a).
Complete profile. Greenish-buff ware with fine purple-red paint. For examples of this form see Parco S. Stefano tombe 5 (Lattanzi (1975) Fig. 000) in a smaller version;

Cancellara tombe 1 (Fabbricotti (1976) fig.4.8 & 9) of the fifth/fourth century; Oppido Lucano tomb 8 (Caronna (1976) fig.32.3) of the sixth/fifth century; Melfi, Lavello tomb 56 (Tocco (1976) fig.3, and Pop.Ann., pl.lvii) of the fifth century. Monte Sannace, tomb 4 (Scarfi (1961) fig.82.23) dated to late fifth century. (n.v.)

P3961
Gravina VII. CZ:III, 5 (4).
Base. Greenish-buff ware. Black bands inside and out. (n.v.)

TYPE 3

P3421
Gravina VI. E:II, 1 (5); B:II, tr. 4 (3).
Rim with handle spring on a second example. Pink (7.5YR8/4) (7.5YR8/4) ware. Broad reddish-brown (2.5YR5/4) and narrow grey (2.5YR5) bands. cf. Ceglie Peuceta (Marin (1982) tav.III.A1.25 and tav.xxxi.AV.7)

P3579
Gravina VI. E:II, 2 (2).
Rim. Soft, pink-buff, sandy ware. Light red paint. (n.v.)

P3577
Gravina VI. E:II, 1 (1a).
Rim. Buff ware. Glossy red paint. (n.v.)

P3586
Gravina VI. E:II, 1 (5); Gravina VII. CZ:IIIm 5C (4).
Bowl with ring base. Very pale brown (10YR8/4) ware. Light red (2.5YR6/6) paint.

P1167
Gravina VI. CZ:II, 12 (2a).
Bowl rim with knob. Pink (7.5YR7/4) clay with very pale brown (10YR8/4) surface. Red (2.5YR5/6) painted interior with wavy line and bands on exterior.

Variation A
P3957
Gravina VIII. CZ:V, 6 (1).
Base. Red-buff ware with grey core and greenish surface. Black bands. (n.v.)

TYPE 4

P0631
Gravina V. CZ:II, grave 53; DA:IB, S 29; Gravina VII. CZ:III, 4, pit F 28; Gravina VI. B:II, D, dromos.
Complete profile. Pink (7.5YR8/4) clay with white (10YR8/2) surface. Reddish-yellow (7.5YR7/6) and dark grey (2.5Y4) paint. Others with black and red bands or single broad red band. cf. Parco S. Stefano, tomb 41 (Lattanzi (1975) mid sixth century; Ordona tomb XXXII (de Juliis (1970) tav. XCIIA), Daunian of fourth century.

P4508
Gravina V. CZ:II, 2 (3) A 4.
Complete profile. Pale grey clay. Purple black paint. cf. Black glazed form in Lavello tomb 187 (Tocco (1976) fig. 13) of the fourth century; perhaps with two handles as Alaianello tomb 2 (Pop. Ann., pl. XII) of fifth century; Ceglie Peuceta (Marin (1982) tav.xxc.FXXIV.14) dated to late fifth. (n.v.)

P3575
Gravina VI. E:II, 2 (3).
Rim. Fine buff ware. Brown bands. (n.v.)

P3541
Gravina VI. E:II, 2 (1a); Unstratified.
Ring base of bowl. White (2.5Y8/2) ware. Dark grey (5YR4) ring inside.

P3461
Gravina VI. E:II, 1 (2).
High bowl base. Very pale brown (10YR8/3) ware. Weak red (10R4/4) paint. cf. Decoration on dish from Parco S. Stefano, tomb 49 (Lattanzi, 1975) from end of fifth century.

P3477
Gravina VI. E:II, 1 (2).
Splayed ring foot. Very pale brown (10YR8/3) ware with white (2.5Y8/2) surface. Light red (2.5YR6/6) band bordered by pinkish grey (5YR6/2).

P3478
Gravina VI. E:II, 1 (2).
Base. Pink (7.5YR8/4) ware with some mica. Weak red (10R4/4) bands.

P1250
Gravina VII. DB:III, 12 (8).
High ring base. Light grey (2.5Y7/2) clay with red core;

white (2.5Y8/2) surface. Dark grey (2.5Y4) paint.

P3984
Gravina VII. CZ:III, 4, pit F 28; another in 12 (1).
Rim. Coarse white (10YR8/2) ware with white grits; white (10YR8/2) surface. Dark grey (2.5YR4) bands on the exterior. Interior painted with dark grey (2.5YR4) and reddish-brown (5YR5/4) bands.

P0491
Gravina VIII. DA:V, 6 (2).
Similar base. Pink (7.5YR8/4) clay. Light red (2.5YR6/6) and dark grey (5YR4) paint.

P0983
Gravina VIII. DA:V, 4 (2).
Base. Pink (5YR8/4) clay. Pink (5YR7/4) and dark grey (10YR4) paint.

P3542
Gravina VIII. DA:V, 10 (2).
Wider ring base. Brown ware with greenish surface. Washy red-brown bands. (n.v.)

P3698
Gravina VIII. DB:V, 6 (2), 8 (1).
Thin ring base. Soft buff ware with some mica. Orange-red and black bands. cf. Parco S. Stefano (Botromagno III.2, fig. 49, 256) (n.v.)

P0213
Gravina VIII. DA:V, 7 (2).
Base. Pink (7.5YR7/4) clay with white (2.5Y8/2) surface. Pink (5YR7/4) exterior bands and light reddish-brown (5YR5/4) interior. cf. Parco S. Stefano tomb 32 (Lattanzi, 1975) second quarter of fourth century.

STEMMED DISHES
Figure 7 & 8, Table 2.

TYPE 1

P0630
Gravina V. CZ:II, grave 53.
Rim and partial stem. Pink (7.5YR7/4) clay, reddish yellow (7.5YR8/6) surface. Light red (2.5YR6/8) and dark grey

(2.5YR4) bands.

P4057
Gravina VI. E:00 8 (17).
Complete profile. Soft orange ware. Bands of black-brown paint inside and outside bowl and on edge of foot. cf. Monte Sannace, tomb 14 (Scarfi (1961) fig.131) dated to the fourth century; Ceglie Peuceta (Marin (1982) tav.xxv.FXXIV.13) dated to late fifth century; Conversano, tomb 8 (Chieco-Bianchi (1964) fig.35.16) dated to mid fourth century. (n.v.)

P1173
Gravina VI. E:00 6 (2); Gravina VII. DA:IV, 4 (4); Gravina V. CZ:V, 5 (1).
Rim. Fine, orange-brown clay with mica; yellow cream surface. Orange paint on lip; dark brown bands inside. (n.v.)

P1205
Gravina VI. CZ:II, 3 (2a); Gravina VII. DA:IV, 4 (4), DB:III, 12 (9); Gravina VIII. DC:III, 12 (1).
Rim. Pink (7.5YR8/4) clay. Light red (2.5YR6/6) paint.

P3574
Gravina VI. E:II, 2 (3); CZ:II, 3 (2a); DB:II, 12 (10-11). Gravina VII. CA:III, 5 (3).
Rims. a. fine buff ware with brown bands; b. orange paint bordered with black; c. glossy red paint inside and on band outside, black line on rim. (n.v.)

P0243
Gravina VI. a. CZ:II, 12 (2a); Gravina VIII. b. DA:VI, 3, F22; DB:IV, 14 (2).
Deep bowl. a. fine pink (7.5YR8/4) clay. Very dark grey (7.5YR3) paint; another with red-brown paint (n.v.). b. glossy red paint on rim and two bands inside (n.v.).

P1158
Gravina VII. DB:III, 11 (3), 12 (9).
Rim. Pinkish clay, cream surface. Bright red and brown bands. (n.v.)

P1037
Gravina VII. DB:III, 11 (3).
Outcurving profile with two grooves on outside. Brick red clay, pale brown surface. Reddish brown paint. (n.v.)

P3578
Gravina VIII. DA:VI, 12 (2).
Rim. White (2.5Y8/2) ware with burnt exterior. Weak red (10R4/4) paint bordered with dark reddish grey.

P4216
Gravina VIII. B:III, tr. 5 (2).
Rim. Reddish yellow (7.5YR7/6) ware with pink (7.5YR8/4) surface. Red (10R5/6) bands inside and outside.

TYPE 2

P3983
Gravina VII. CZ:III, 4, pit F 28.
Flanged rim. White (2.5Y8/2) ware. Dark reddish grey (10YR4) bands.

P4093
Gravina VII. CA:III, 1 (3).
Flanged rim. Pinkish white (5YR8/2) ware. Dark grey (5YR4) paint on rim and reddish brown (5YR5/4) interior. cf. Cancellara (Fabricotti (1976) tomb 4, fig. 9; tomb 9, fig. 20) of second half of fifth century; Ceglie Peuceta (Marin (1982) tav.III.A1.17).

STEMMED DISH BASES
P1271
Gravina VII. DB:III, 2 (3).
Complete base. Pink (7.5YR8/4) clay. Twin lines of light red (10R6/6) paint in bowl; red (10R5/6) paint below bowl and on top of foot.

P3540
Gravina VII. DA:III, 9 (5).
Stem and foot. Pink (7.5YR8/4) ware. Red (10R5/6) paint on stem and under foot.
cf. Ordona (de Juliis (1973) tomb 21b fig. 48.7) of fifth century.

P0907
Gravina VIII. DA:VI, 5 (1).
Foot. White (2.5Y8/2) clay. Light brown (7.5YR6/4) paint on stem and over foot.

P1204
Gravina VI. DB:III, 12 (9, 10); 13 (2).
Fragment of tall stem. Light red (10R6/6) clay with pink

(7.5YR8/4) surface. Dark grey (2.5Y4) paint on stem.

DISHES
Figure 10, Table 3.

TYPE 1

P3491
Gravina VI. E:II, 1 (2); B:II, D, dromos.
Rim. White (2.5Y8/2) ware. Grey (2.5Y5) painted exterior and looped decoration on interior. cf. Ordona (de Juliis, (1973) 000) tomb XXII.7 for decoration.

P3693
Gravina VI. DB:II, 12 (10).
Rim. Black banded decoration. (n.v.)

P3691
Gravina VI. DB:II, 12 (12).
Large rim. Buff ware. Black brown paint. Petals decorate the rim top. (n.v.)

P3954
Gravina VII. CZ:III, 1 (2).
Rim. Red brown clay, buff surface. Black paint. (n.v.)

P3696
Gravina VIII. DA:V, 10 (2).
Rim. Pink (7.5YR8/4) ware. Red (10R5/6) paint. Exterior band is enhanced with hanging pendants.

Variation A
P3571
Gravina VII. DA:IV, 10 (4).
Oblique rim. Pink ware with light surface. Red paint cf. Cancellara (Fabbricotti (1976) tomb 1, fig. 4.10; tomb 5 fig. 11.2) (n.v.)

P1501
Gravina VIII. DB:III, A (2); DA:V, 5 (2); DB:V, 12 (1).
Thickened rim. Pink (7.5YR8/4) clay. Light red (10R6/8) paint. DA example smaller and more angular. (second example n.v.)

Variation B

P3656
Gravina VIII. DC:III, 6 (1).
Squared rim. Greenish buff ware. Light red paint inside, dark brown out. (n.v.)

Variation C
P3495
Gravina VI. E:II, 1 (2).
Rim. Soft buff ware. Red paint. (n.v.)

TYPE 2

P4092
Gravina VII. CA:III, 1 (3).
Rim. Pink (7.5YR8/4) ware. Weak red (10R5/3) paint used for triangular decoration on rim top, which accompanies the banded decoration on the dish's interior and exterior.

P3576
Gravina VI. E:II, 2 (3).
Small dish rim. Buff ware. Red paint. (n.v.)

P0977
Gravina VII. DA:IV, 4 S25 fill; VIII, DC:III, 6 (1).
Rim. Pink clay, yellowish surface. Brown paint on rim; one with red bands on wall. (n.v.)

P3580
Gravina VIII. DA:VI, 9, S33 fill F70.
Rim. Thin, pink ware with buff surface. Light red paint. (n.v.)

P1549
Gravina VIII. DA:VI, 3, F22.
Rim. Pink (7.5YR7/4) ware. Reddish brown (5YR5/4) paint.

P3695
Gravina VIII. DA:V, 10 (2).
Rim. Very pale brown (10YR8/4) ware. Reddish yellow (7.5YR6/6) paint.

P3432
Gravina VIII, DC:III, 13 (1).
Similar rim. Orange clay. Red brown paint. cf. Monte Sannace (Scarfi, Mon.Ant. (1961) fig.82.18) dated to the last decade of the fifth century B.C.; and (Scarfi, N.Sc. (1962)

fig.51.26) dated to the second half of the fourth century B.C. (n.v.)

TYPE 3

P3423
Gravina VI. E:II, 2 (1a).
Flanged rim. Brown ware. Red brown paint. (n.v.)

P0283
Gravina VI. B:II, tr. 2 (2).
Everted rim. Pink (7.5YR8/4) clay. Dark reddish black (5YR4/2) dots with impressed circles between.

P1099
Gravina VI. E:II, 2 (1a); DB:II, 13 (9). Gravina VII. A:III, 3, F22.
Hollowed rim. Pink (7.5YR8/4) clay. Red (10R5/6) paint.

P1272
Gravina VII. DB:III, 2 (3).
Sloping rim. Reddish yellow (5YR7/6) micaceous red (5YR7/6) clay. Red (10R5/8) paint.

P1251
Gravina VII. DB:III, 12 (8).
Similar rim with groove. Light brown clay, cream surface. Dark brown paint. (n.v.)

P1548
Gravina VIII. DA:V, 3,5 (2).
Hollowed rim. White (2.5Y8/2) clay. Gray (10YR5) paint. cf. Tomb 8 at Conversano (Chieco-Bianchi Martini, N.Sc. (1964) fig.35.17) which is dated to the second quarter of the fourth century B.C.

P3583
Gravina VIII. DA:V, 10 (2).
Small dish rim. Hard pink (7.5YR8/4) ware. Weak red (2.5YR5/2) bands and pendants on rim interior.

TYPE 4

P3492
Gravina VI. E:II, 1 (2).

Ridged dish rim. Pink (7.5YR7/4) ware. Red (10R5/6) paint.

P1258
Gravina VI. DB:II, 13 (9). Gravina VIII. DA:VI, 6 (1); DB:V, 13 (3).
Rim. Pink (7.5YR8/4) ware. Reddish grey (5YR5/2) bands.

P1330
Gravina VIII. CZ:V, 11 (1).
Rim. Greenish buff ware. Black paint. Burnt. (n.v.)

P3555
Gravina VIII. DA:VI, 10, F 55 cistern.
Rim. Reddish yellow (7.5YR8/6) ware with white (2.5Y8/2) surface. Light red (10R6/8) and reddish yellow (5YR7/6) paint. Pendants on rim top.

P3956
Gravina VIII. B:III, E (2).
Rim. Pink (7.5YR7/4) ware with very pale brown (10YR8/3) surface. Reddish brown (5YR5/4) and light red (2.5YR6/6) paint.

P3563
Gravina VIII. DA:VI, 10 (1).
Hollowed rim. Buff ware, greenish surface. Red paint. (n.v.)

P3582
Gravina VIII. DA:V, 10 (2).
Hollow rim. White (2.5Y8/2) ware. Red (10R5/6) paint.

P4214
Gravina VIII. B:III, E (2).
Flanged and grooved rim. Pink (7.5YR7/4) ware with very pale brown (10YR8/3) surface. Exterior painted with weak red (10R4/4) and (2.5YR4/2) paint. Interior painted with reddish brown (5YR5/4) and light red (2.5YR6/6) paint.

TYPE 5

P1038
Gravina VII. DB:III, 1 (3).
Rim with two exterior grooves. Reddish yellow (7.5YR8/6) clay, white (2.5Y8/2) surface. Reddish yellow paint: (5YR7/6) exterior and (10R5/6) interior. cf. Montescaglioso (Lo Porto (1973) tav. XXXV.1.6) where example is dated to

the beginning of the sixth century B.C.

DISH BASES
Figure 11, Table 4.

TYPE 1

P4505
Gravina VI. E:000 7 (2).
Pad base. Rough orange ware with lumps of grit and blow holes. Red brown paint. (n.v.)

P4504
Gravina VI. E:000 8 (17).
Wall sherd from near base. Pink clay, cream surface inside. Orange and black-brown paint inside; red band outside. (n.v.)

TYPE 2

P3483
Gravina VI. E:II, 1 (2).
Low ring base. Pink (7.5YR8/4) ware with grey core. Reddish yellow (7.5YR6/6) band on exterior.

P4031
Gravina VII. CA:III, 7 (3).
Ring base. Pink (7.5YR8/4) ware. Red (2.5YR5/6) paint on interior, reddish brown (2.5YR5/4) on exterior.

P1101
Gravina VIII. DA:VI, 3, F 22.
Low dish base. Reddish yellow (7.5YR8/6) ware with white (2.5Y8/2) surface. Light red (2.5YR6/8) paint. Palmette decoration on interior. cf. Ordona I, fig. 14. Tomb X of fifth century.

P3547
Gravina VIII. DA:V, 10 (2).
Ring base with floral design. Reddish yellow (7.5YR8/2) ware. Brown (7.5YR5/2) paint used for the floral decoration on the interior and the banded decoration on the exterior.

P0759
Gravina VIII. DA:V, 2 (2).

Ring base. Reddish yellow (7.5YR7/6) with very pale brown (10YR7/4) surface. Floral decoration composed of myrtle leaves in reddish brown (5YR4/3) paint.

BOWLS
Figure 12-15, Table 5.

TYPE 1

P4049
Gravina VI. CA:II, 5 (4).
Large bowl. Pink (7.5YR8/4) ware with white (10YR8/2) surface. Reddish yellow (7.5YR7/6) on exterior, brown (7.5YR4/2) on interior.

P1157
Gravina VI. CZ:II, 12 (2a). Gravina VIII. CZ:V, 10 (1).
Rounded flange. Very pale brown (10YR8/3) clay. Weak red (10R4/3) paint on exterior and red (10R5/6) paint on interior.

P4212
Gravina IV. B:I, tr. 2 (2).
Large bowl with non-joining base. Reddish yellow (7.5YR8/6) with pink (7.5YR8/4) surface. Coarse fabric. Reddish yellow (5YR7/6) bands and splotches.

P1056
Gravina VII. DC:I, 5 (0). Gravina VIII. CZ:V, 8 (1).
Tapered rim. Very pale brown (10YR8/3) clay. Light red (2.5YR6/6) paint on rim. One example with two bands inside. cf. shape: Oppido Lucano, tomb 16 (Caronna (1972) fig. 53.13). (n.v.)

P3968
Gravina VII. CZ:III, 7 (2). Gravina VIII. B:III, D (1).
Bowl rim. Very pale brown (10YR8/3) ware with white (10YR8/2) surface. Light red (2.5YR6/6) paint on exterior, weak red (10R4/4) paint on interior.

P3967
Gravina VIII. CZ:V, 7 (1).
Rim and wall fragment. Red-brown ware with cream surface. Red-brown band on rim; red wavy line. (n.v.)

P3572

Gravina VIII. DA:VI, 12 (1).
Rim. Very pale brown (10YR8/3) ware with white (10YR8/2) surface. Reddish yellow (5YR7/6) exterior (5YR6/6) interior.

P1589
Gravina VIII, DA:VI, 1 (1); DC:III, 12 (1).
Bowl rim. White (2.5Y8/2) clay. Interior brown (7.5YR5/2) paint, with reddish yellow (7.5YR7/6) paint on exterior. cf. Cancellara, tomb 6 (Fabbricotti (1976) fig. 15) of fifth century; Monte Irsi (Small (1977) pl.vi.6) dated to c. 400 B.C.

P1584
Gravina VIII. DA:VI, 1 over S 23.
Rim. Pink (7.5YR8/4) clay. Light red (2.5YR6/6) paint. cf. Monte Irsi (Small (1977) fig. 22.75)

Variation A
P1062
Gravina VI. DB:II, 13 (9). Gravina VII. DC:I, 10 (4).
Beaded rim. White (10YR8/2) clay. Light red (10R6/6) paint.

P1117
Gravina VII. DA:III, S 26 dromos. DB:III, 2 (3), 12 (8 and 9). Gravina VIII. DB:V, 2c (1); CZ:III, 8 and 10 (1).
Small bowl. Pink (7.5YR8/4) clay. Light red (2.5YR6/6) band on rim.

P0467
Gravina VIII. B:III, A (2).
Similar rim. Pink (7.5YR8/4) clay. Brown (7.5YR5/2) paint.

P0933
Gravina VIII. DA:VI, 1 (1) over S 25.
Smaller bowl. Pink (7.5YR8/4) clay. Red (10R5/6) paint on rim.

Variation B
P3488
Gravina VI. E:II, 1 (2).
Wide flanged bowl. Pink (7.5YR8/4) ware. Light red (2.5YR6/6) paint.

P0912
Gravina VIII. DC:II, 1 (2).
Smaller bowl. Grey buff clay, cream surface. Red brown

paint. (n.v.)

Variation C

P3763
Gravina V. DB:I, 12 (16). Gravina VIII. B:III, tr 2 (2).
Sharply carinated bowl. Pink (7.5YR8/4) ware with white (2.5Y8/2) surface and red core. Reddish grey (5YR5/2) paint on rim. cf. Monte Irsi (Small (1977) fig. 22.71); Cozzo Presepe, (du Plat Taylor, N.Sc. (1977), fig.113.209.

TYPE 2

P3570
Gravina VI. E:II, 2 (2); DB:II, D, dromos.
Flat top rim with ribbon handles. a. Hard pink (7.5YR8/4) ware with very pale brown (10YR8/3) surface. Red (10R5/6) paint. b. Smaller. Brown-buff ware. Black paint. (n.v.)
cf. Cozzo Presepe, fig. 113.211; Oppido Lucano tomb 16.13 (Caronna (1972) fig. 53) of mid-fifth century. Ordona III, fig. 17.17.

P1564
Gravina VI. E:II, 2 (5, 1a). Gravina VII. DA:IV, 1, S 26 dromos.
Flat topped rim. Reddish yellow (5YR6/8) clay with grey core. Very dark grey (7.5YR3) paint in wavy line and dot pattern. cf. Cozzo Presepe (du Plat Taylor, N.Sc. (1977), fig. 113.209) for decoration.

P3489
Gravina VI. E:II, 2 (1); CZ:II, 3 (2a).
Rounded rim. Very pale brown (10YR7/3) with white (2.5Y8/2) surface. Light reddish brown (2.5YR6/4) paint on rim top and reddish grey (5YR5/2) interior bands. Second example, smaller with brown, twin bands on rim and single band outside. (n.v.)

P3567
Gravina VI. CZ:II, 3 (2a); Gravina VII. CZ:III, 4, Pit F 28. Gravina VIII. DA:VI, 10, F 55.
Larger rim. Reddish yellow (7.5YR7/6) ware with white (10YR8/2) surface. Light brown (7.5YR6/4) paint.

P3423
Gravina VI. E:II, 2 (1a).
Small bowl. Brown ware. Black-brown paint. cf. Oppido Lucano, tomb 15 (Caronna (1972) fig. 49.3). (n.v.)

P4207
Gravina VI. CZ:II, 12 (2a).
Small shallow bowl. Brown ware. Red paint. (n.v.)

P3490
Gravina VI. E:II, 1 (2).
Rim. Very pale brown (10YR8/3) ware. Light reddish brown (5YR6/4) paint.

P3692
Gravina VI. B:II, D, dromos; DB:II, 12 (11).
Rim with ribbon handle. Pink (7.5YR8/4) clay. Brownish yellow (10R6/6) paint. cf. Plain example at Oppido Lucano, tomb 14 (Caronna (1972) fig. 44.17)

P1257
Gravina VI-VII. DB:II, 12 (12), III, 13 (8); E:00, 6 (2) Gravina VIII. DC:III, 6 (1).
Handled bowl with flat rim. Reddish yellow clay (7.5YR8/6) with white (2.5Y8/2) surface. Dark grey (2.5YR4) paint.

P0922
Gravina VI. EII, 2 (3); E: 6 (2); DB:II, 2 (3a). Gravina VII. DB:III, 2 (3), 12 (9); CZ:III, 4, pit F 28; DC:I, 10 (4). Gravina VIII. DA:VI, 5 and 6 (1), F 40; DB:IV 14 (1).
Rim. White (10YR8/2) ware with white (2.5Y8/2) surface. Light reddish brown (2.5YR6/4) paint. One with wavy line outside.

P3573
Gravina VII. CA:III, 53 (3). Gravina VIII. DA:V, 10 (2).
Rim. Very pale brown (10YR8/3) ware, white (2.5Y8/2) surface. Dark grey (5YR4) paint.

P3689
Gravina VIII. DB:V (1).
Thick, flat rim. Red painted interior and rim top. (n.v.)

P1100
Gravina VIII. DA:VI, F 22, F 40; DB:IV, 6 (2).
Similar rim. Very pale brown (10YR8/3) clay with white (2.5Y8/2) surface. Reddish yellow (5YR7/6) paint. cf. Parco S. Stephano, tomb 50 (Latanzi (1975) 398) of second half of fourth century.

TYPE 3

P1221
Gravina V. DB:I, 12 (14). Gravina VIII. DB:V, 5 (1); DC:III, 13 (1).
Similar, deeper bowl. Light brown clay with cream surface. Black paint on rim and inside. Red brown wavy line and on handle. DC example in greenish grey ware. Large wavy band in black paint only on outside. cf. Ordona (de Juliis (1973) fig. 88, tomb XXXV.2; fig. 89, tomb XXXVA.6) of the first half of fourth century. (n.v.)

P1145
Gravina VI. CA:II, 6 (4); DB:II, 12 (10). Gravina VII. CA:III, 54 (8). Gravina VIII. CZ:V, 8 (1).
Rim with two grooves. Pinkish white (5Y8/2) clay. Narrow lines of pale brown (10YR6/3) paint inside. cf. Oppido Lucano, tomb 15 (Caronna (1972) fig. 44).

P1057
Gravina VIII. DC:II, 3 (2).
Angular rim with carinated wall. Very pale brown (10YR8/3) clay. Brown (7.5YR5/2) paint.

TYPE 4

P4503
Gravina VI. E:00 8.
Sloping rim with two handles. Soft, cream-pink ware with cream surface. Orange red paint. (n.v.)

P4094
Gravina VII. CA:III, 2 (3).
Rim. Pink (7.5YR8/4) ware. Red (10R5/6) bands on exterior, weak red (10R4/4) interior.

TYPE 5

P4048
Gravina VI. CA:II, 5 (4).
Flanged bowl with ridge. Pink (7.5YR8/4) with reddish yellow (7.5YR8/6) surface. Red (2.5YR5/6) paint.

P0932
Gravina VI. CA:II, 5 (4). Gravina VIII. DA:VI, 1 (1); DC:III, 5 and 6 (1).
Similar bowl. a. slightly straighter side. Two grooves below rim on outside. Brown ware with greenish surface. Red wavy band on outside. b. Similar ware. Red brown band on rim. cf.

Oppido Lucano, tomb 15 (Caronna (1972) fig. 49.2). Parco S. Stefano, tomb 5 (Latanzi (1975) fig. 00000). (n.v.)

P1217
Gravina VII. DB:III, 12 (3).
Bowl rim. Very pale brown (10YR8/4) clay. Red (2.5YR5/6) paint.

P0724
Gravina VII. DB:III, 12 (8).
Bowl rim. Brown clay, cream surface. Red-brown paint. (n.v.)

P1520
Gravina VIII. DA:V, 3 (2); DB:IV, 7 (2).
Large bowl. Orange red clay, cream surface. Red-brown paint. (n.v.)

P1135
Gravina VIII. CZ:V, 10 (1).
Wide flange. Grey-brown clay. Grey paint on rim and splashed on outside. (n.v.)

P3967
Gravina VIII. CZ:V, 7 (1).
Rim fragment. Red-brown ware with cream surface. Red-brown band on rim, and a red wavy line on exterior. (n.v.)

TYPE 6

P1136
Gravina VIII. CZ:V, 6, 7 and 10 (1); CA:IV, 7 (2).
Everted bowl rim. Very pale brown (10YR8/3) ware with black and red bands (paint is very worn and the colour is indeterminable). cf. Monte Irsi (Small (1977) fig. 22.76).

P4175
Gravina VIII. CZ:V, 6, 7 and 10 (1); CA:IV, 7 (2).
Similar ware. Faint band of red paint inside. (n.v.)

P4175
Gravina VIII ?. G66/5 F2, 13 (2).
Rim. Reddish yelow (5YR7/6) clay. Dark gray (5YR4) decoration.

Variation A

P3690
Gravina VIII. DB:IV, 6 (2).
Deep bowl with bar handle. Pink ware with light surface. Red paint. (n.v.)

CUPS
Figure 16, Table 6.

TYPE 1

P1533
Gravina VI. CA:II, 6 (4); Gravina VIII. DA:V, 6 (2).
Carinated cup with handle. Very pale brown (10YR8.3) clay, with white (2.5Y8/2) surface. Coarse fabric. Reddish gray (5YR5/2) paint on rim and dribbled inside. Traces of paint on handle, but very worn. cf. Ceglie Peuceta (Marin (1982) tav.III.AI.15) from the end of the fifth century B.C.

TYPE 2

P1190
Gravina VII. DB:III, 2 (3); CA:III, 53 (3). Gravina VIII. DA:V, 1 (1), 3 (2); DB:V, 5 and 12 (1 and 2).
Similar rim. Pink (7.5YR8/4) clay. Red (10R5/6) paint.

Variation A
P1267
Gravina VII. DB:III, 2 (3).
Rim. Reddish yellow (5YR7/6) ware. Light red (10R6/8) paint exterior and red (10R5/6) on rim top. cf. Parco S. Stephano, tomb 38 (Latanzi (1975) fig.000) from end of fifth century.

TYPE 3

P1786
Gravina VII. DA:IV, 8 (4) over S. 6.
Cup with a horizontal handle. Buff ware. Brown band. (n.v.)

CRATERS
Figure 17, Table 7.

TYPE 1

P3420

Gravina VI. E:II, 1 (5).
Hooked rim. Pink (7.5YR7/4) ware with white (10YR8/2) surface. Strong brown (7.5YR4/6) paint on exterior, dark brown (7.5YR3/4) paint on interior although paint is worn.

P1573
Gravina VII. DA:IV, S26 dromos fill.
Handle of column crater. Reddish yellow (5YR7/6) clay with white (2.5Y8/2) surface. cf. Cancellara, tomb 1 (Fabricotti (1976) 331, fig. 4.5) also tomb 3.1 (fig. 000) of the fifth-fourth century. Oppido Luccano, tomb 1 (Caronna (1972) fig. 9.8) of the third quarter of fifth century.

P1574
Gravina VII. DA:IV, S26 dromos.
Deep rim and neck. Reddish yellow (7.5YR7/6) clay, very pale brown (10YR8/3) surface. Light red (2.5YR6/6) paint on interior and exterior.

P1055
Gravina VIII. DC:I, 5 (2).
Rim. Pink (7.5YR7/4) clay with pink (7.5YR8/4) surface. Red (10R5/6) and dark reddish gray (10R3) paint.

Variation A
P3487
Gravina VI. E:II, 1 (2).
Rim. Pink (7.5YR8/4) ware. Red (10R4/6) paint on rim top and interior.

P1515
Gravina VI. CA:II, 3, F50. Gravina VII. DA:IV, 1 (3), pit in F23.
Light brown clay, cream surface. Red-brown paint. (n.v.)

P1277
Gravina VII. DB:III, 13 (4).
Rim. Orange-brown clay, light surface. Red paint. (n.v.)

TYPE 2

P3958
Gravina VII. CZ:IV, 4, F28.
Bifid rim. Pink (7.5YR8/4) ware with white (2.5Y8/2) surface. Grayish brown (10YR5/2) paint.

P1583
Gravina VII. DA:IV, S26 dromos.
Very pale brown (10YR8/3) clay. Very dark gray (2.5Y3) paint.

TYPE 3

P4395
Gravina VII.
Beaded rim. Very pale brown (10YR8/4) clay with white (2.5Y8/2) exterior surface and red core carbon streak. Red (2.5YR4/6) painted floral decoration on exterior; banded decoration on interior.

LIDS
Figure 18 & 19, Table 8.

TYPE 1

P1226
Gravina V. DA:I, S.29, 4. Gravina VIII. DB:V, 12 (1); CA:TT, unstratified.
Brown clay. Black and red paint. Other examples with plain red outside and no red inside with black bands outside. cf. Cancellara tomb 1 (Fabricotti (1976) Fig. 4.6). (n.v.)

P1502
P1228
Gravina VI. DB:II, 13 (9).
Rim. Orange-brown clay, cream surface. Red paint. (n.v.)

P1555
Gravina VII. DA:IV, 4 (4).
Rim of large lid. Pink (7.5YR8/4) clay. Reddish brown (5YR5/4) and red (10R5/8) paint. cf. Ceglie Peuceta (Marin (1982) tav.XX.FXVII.11) dated 460-450 B.C.

P0927
Gravina VII. DA:II, S.31; DB:II, 13 (8). Gravina VIII. DA:VI, 1 (1), 4 (1).
Whole lid sherd. Pink clay. Red paint. Other examples smaller or knob only. cf. Ordona I, tomb 10. (n.v.)

P1087
Gravina VIII. CZ:V, 7 (1); DA:III, 3, F22, 6 (2).
Small rim. Pink (7.5YR8/4) clay, white (10YR8/2) surface.

Brown (7.5YR5/2) paint.

TYPE 2

P3484
Gravina VI. E:II, 1 (2). Gravina VII. CA:II, 4 (3).
Shallow lid. Red ware with buff surface. Red-brown bands. (n.v.)

P1114
Gravina VI. DB:II, 12 (10). Gravina VIII. CZ:V, 12 (1); DA:VI, 5 (1).
Thin rim. Pale brown clay, cream surface. Black paint. cf. Parco S. Stefano (Botro.III.2, fig.50.269 & 270) (n.v.)

P3551
Gravina VII. E:II, 1 (2); DB:II, 2 (3a); CA:III, 4, pit F28; CA:III, 4 (3).
Similar rim. Light buff ware. Red paint. (n.v.)

P3550
Gravina VII. DA:IV, 9 (4).
Rim. Thin, hard, brown ware, with light surface. Purple-brown paint. (n.v.)

TYPE 3

P1083
Gravina VI. B:II, D dromos. Gravina VII. CZ:III, 5 (2). Gravina VIII. CZ:V, 12 (1); DA:VI, 3, F22.
Lid with solid knob. Other examples, rim only. Reddish yellow (5YR7/6) clay with white (2.5Y8/2) surface. Red (10R5/8) paint. Other examples with bands only. (n.v.)

P1540
Gravina VII. CA:II, 5 (3); CZ:III, 4, pit F28. Gravina VIII. DA:V, 6 (2).
Rim. Pinkish clay. Orange-brown paint. Other examples in brown clay with cream surface. Wider band of paint, or paint on rim with two narrow bands above. (n.v.)

P0976
Gravina VII. DB:III, 2 (3). Gravina VIII. DA:V, 5 (1), 6 (2); DB:V, 12 (1).
Thin rim. Pink clay with cream surface. Brown and red paint. (n.v.)

P0559
Gravina VII. CZ:III, 4, pit F28. Gravina VIII. DB:V, 7 (1); DC:III, 6 (1).
Rim. Brown clay. Thin red or black bands. cf. Parco San Stefano (Botro.III.2, fig.44.4) from Tegula Burial XXI, dated ca. 300 B.C. (n.v.)

TYPE 4

P1502
Gravina VIII. DA:VI, 10 (1); DB:V, 1 (2).
Whole lid. Pink (7.5YR8/4) clay. Dark gray (5YR4) paint. cf. Monte Sannace, tomb OO (Scarfi (1962) fig. 191). Valle d'Ansanto (NSc. (1976) fig. 49.490).

Miscellaneous

P3679
Gravina VI. DB:II, 12 (10).
Similar knob. Very pale brown (10YR8/3) ware with pink (7.5YR8/4) surface. Coarse fabric. Pink (5YR8/4) paint.

P1254
Gravina VI. DB:III, 12 (8). Gravina VIII. B:III, O (2).
Knob with grooves. Pinkish-brown clay with pale surface. Orange-brown paint. Second example has no grooves. Red-brown paint. (n.v.)

P0772
Gravina VI. DA:III, 1-(4), 2, S.31, 10 (4). Gravina VIII. DB:IV, 13 (2).
Large rim. Very pale brown (10YR8/4) clay with white (2.5Y8/2) surface. Double red core. Coarse fabric. Light red (2.5YR6/6) paint. cf. Ceglie Peuceta (Marin (1982) tav.III.AI.28) from the last decade of the fifth century B.C.

P1188
Gravina VI. DB:III, 1 (3).
Rounded rim. Light brown clay, cream surface. Red paint. (n.v.)

P0126
Gravina VI. DA:IV, 14 (3).
Large rim. Pink (7.5YR8/4) ware with white (10YR8/2) surface. Gray core. Reddish yellow (5YR7/6) paint.

P1268
Gravina VII. CA:III, 4 (3); DB:III, 2 (3). Gravina VIII. DA:VI, 2 (1).
Shallow rim. Orange-brown clay. Red-brown paint. (n.v.)

P0520
Gravina VII. CZ:III, 5 (2).
Part of lid with broken edge of large knob. Brownish clay, light surface. Red bands. (n.v.)

P0250
Gravina VII. CA:III, 1 (3).
Knob. Pinkish white (5Y8/2) clay. Grayish brown (10YR5/2) and very dark gray (10YR3) paint. cf. Apulian red-figure example. Monte Sannace, tomb 3 (Scarfi (1961) fig. 44) of the second quarter of the fourth century.

P1051
Gravina VIII. DC:III, 5 (1).
Small, hollow knob. Reddish yellow (5YR7/6) clay. Red (10R5/6) paint.

P1102
Gravina VIII. DA:VI, 3, F22.
Similar knob. Very pale brown (10YR8/4) clay with white (2.5Y8/2) surface. Red (10R5/8) paint.
P0924
Gravina VIII. DA:V, 5 (2); DC:III, 3 (1).
Knob. Pink (7.5YR8/4) clay. Pinkish gray (7.5YR6/2) paint.

P1073
Gravina VIII. CZ:V, 7 (1).
Similar small knob. Brown ware. Red paint. (n.v.)

P3404
Gravina VIII. DB:V, 5 (1).
Sherd from centre near knob. Soft Buff clay. Red paint. (n.v.)

OINOCHOAI
Figure 20, Table 9.

TYPE 1

P1552
Gravina VII. DA:IV, 1, S.26 dromos, 5 (4). Gravina VIII.

DB:V, 6 (1).
Narrower neck with handle stump. Pink (7.5YR8/4) clay. Light red (10R6/6) paint.

TYPE 2

P1783
Gravina VI. Rim and handle of shouldered oinochoe. Light reddish brown (5YR7/4) fabric. Decorated with red (10R5/8) bands. cf. Ceglie Peuceta (Marin (1982) tav.XXIII.F14.6) from the end of the fourth/beginning of third century B.C.

TYPE 3

P1256
Gravina VI. DB:II, 13 (9).
Rim. Pink (5YR8/4) clay with white (2.5Y8/2) surface. Weak red (10R5/4) paint.

P3584
Gravina VI. CZ:II, 3 (2a), F50. Gravina VIII. DA:VI, 10, F55.
Rim with handle stump. Very pale brown (10YR8/3) ware. Dark gray (7.5YR4) paint on exterior. Dark reddish gray (5YR4/2) on interior.

P0940
Gravina VI. CA:III, 4 (3); DB:II, 2 (3a). Gravina VII. DA:VI, 5 and 6 (2).
Rim with handle stump. Pink (7.5YR8/4) clay. Red (10R5/6) paint. Other examples with cream surface and dark brown paint; buff-green clay and black paint. (n.v.)

SMALL JUGS
Figure 21, Table 10.

TYPE 1

P3680
Gravina VI. CA:II, 53 (3); DB:II, 12 (10). Gravina VIII. CZ:V, 6 (1).
Rim with ribbon handle. Pink (7.5YR8/4) ware with reddish brown (2.5YR5/4) paint. Other examples with black band below red, or wavy line. (n.v.)

P1137
Gravina VIII. CZ:V, 10 and 12 (1).
Rounded rim and handle. Reddish yellow (7.5YR8/6) clay with pink (7.5YR8/4) surface. Red (2.5YR5/6) paint dripped over handle and banded rim top.

TYPE 2

P1525
Gravina V. DA:I, 6, S.29.
Rim and handle. Pink (7.5YR8/4) clay. Coarse fabric. Brown (7.5YR5/2) paint on rim top and handle.

P3558
Gravina VI. CA:II, 6 (4); CZ:II, 2 (2a). Gravina VIII. DA:V, 10 (2); DC:III, 6 (1).
Similar rim. Pink (7.5YR8/4) ware. Coarse fabric. Red (2.5YR5/6) paint on rim top.

P0746
Gravina VI. CA:II, 5 and 6 (4). Gravina VIII. DA:VI, 1 and 4 (1), 3, F22, 5 (2).
Rim with handle stump. Buff clay, orange-pink surface. Red-brown paint. Other example has dark brown to black paint. (n.v.)

P1209
Gravina VI. DB:II, 12 (10) and 13 (9). Gravina VII. DB:III, 12 (9) and 13 (8); DA:IV, 1, S.26 dromos.
Very pale brown (10YR8/3) clay with white (2.5Y8/2) surface. Coarse fabric. Weak red (2.5YR5.2) painted bands on rim top and interior.

P1522
Gravina VI. CA:II, 6 (4). Gravina VIII. CZ:V, 7 (1), DA:V, 5 and 6 (2); DB:IV, 6 (2).
Similar rim. Reddish yellow (7.5YR8/6) clay. Red (10R4/6) paint.

P1122
Gravina VI. CZ:II, 6 (2a). Gravina VII. DA:IV, 1 S.26 dromos; DB:III, 2 (2a). Gravina VIII. CZ:V, 7 (1); DC:III, 11 (1); DB:V, 6 (2), 12, 13 (1).
Rim. Reddish yellow (5YR7/6) clay with pink (7.5YR8/4) surface. Light red (2.5YR6/6) paint.

P0979

Gravina VII. CA:III, 5 (3). Gravina VIII. DA:VI, 3, F22, 6 (1).
Rim with grooves below lip. Reddish yellow (7.5YR8/6) clay. Weak red (10R4/4) paint.

P1511
Gravina VII. CZ:III, 4, pit F28; DA:IV, S.26 dromos. Gravina VIII. DC:II, 12 (2).
Rim with handle stump. Very pale brown (10YR8/4) clay. Light red (2.5YR6/6) paint.

P1500
Gravina VII. DB:IV, 6 (2). Gravina VIII, CZ:V, 7 and 12 (1); DB:V, 12 (1).
Similar rim. Pink (7.5YR7/4) surface. Coarse fabric. Light red (2,5YR6/6) paint. cf. Oppido Lucano, tomb 1 (Caronna (1972) fig. 9.11).

P3557
Gravina VII. CA:III, 5 (3). Gravina VIII. DA:VI, 10 (1).
Similar rim. White (2.5Y8/2) ware. Coarse fabric. Black paint (too worn to determine colour).

P3999
Gravina VII. CZ:III, 4, pit F28.
Rim. Pink (7.5YR8/4) ware. Red (2.5YR5/6) paint.

TYPE 3

P0558
Gravina V. DA:I, 6, S.29. Gravina VII. CZ:III, 4, pit F28.
Flat top to rim. Pink (7.5YR8/4) clay. Weak red (2.5YR5/2) band on belly. Dark gray (2.5YR4) paint on rim and dribbled over side.

P4091
Gravina VI. CA:II, 1 (3).
Thickened rim. Very pale brown (10YR8/4) ware. Yellowish red (5YR5/6) paint on exterior, reddish yellow (5YR6/6) on interior.

P1039
Gravina VI. E:II, 2 (1a); CA:II, 6 (4). Gravina VII. DA:IV, 1, S.26, dromos; DB:III, 1 (20, 12, 8). Gravina VIII. DA:V, 5 (2); DB:V, 7 and 13 (1,3).
Rim. Very pale brown (10YR8/3) clay. Red (2.5YR5/6) band on rim top.

P4095
Gravina VII. CA:III, 6 (3).
Flanged rim. Pink (7.5YR7/4) ware, pink (7.5YR8/4) surface. Reddish gray (10R5) paint.

P1139
Gravina VIII. CZ:V, 7 (1).
Rim with grooves below. Brown clay. Black paint with red paint on grooves. (n.v.)

URNS
Figure 22, Table 11.

TYPE 1

P4218
Gravina IV. B:I, tr. 2 (4).
Thick brown ware with grayish-black core. Black paint on rim; light red band inside and out. (n.v.)

Variation B
P3952
Gravina VI. CZ:II, 4, pit 28.
Rim. Brown ware with grits. Red paint. (n.v.)

P3562
Gravina VI. E:II, 2 (2).
Rim. Pink ware with greenish surface. Black paint. (n.v.)

P0488
Gravina VII. CA:III, 1 (3); DA:IV, 1, S 26 dromos; DB:IV, 6 (2); DC:III, 13 (2).
Rim. Very pale brown (10YR8/4) clay with white (2.5Y8/2) surface. Other examples with pinkish-cream clay. Light reddish brown (5YR6/4) band on rim.

P4206
Gravina VIII. CZ:V, 12 (1).
Rim. Pink (5YR8/4) clay with white (2.5Y8/2) surface. Light red (10R6/8) bands inside, weak red (10R5/4) paint out.

P1546
Gravina VII. DA:IV, S26 dromos; Gravina VIII. DA:VI, 3, F22.
Rim. Pink (7.5YR8/4) clay. Coarse fabric. Dark gray (7.5YR4) paint on exterior. Dark gray and reddish yellow (7.5YR7/6) paint on interior.

Variation A
P3697
Gravina VIII. DA:V, 10 (1).
Rim. Greenish-buff ware. Black paint. (n.v.)

TYPE 2

P3681
Gravina VI. DB:II, 12 (10).
Rim. Very pale brown (10YR8/3) ware of very coarse fabric. Pink (5YR7/4) paint.

P3678
Gravina VI. DB:II, 12 (10-11).
Rim. Pink (7.5YR8/4) ware with red core. Light red (10R6/8) paint on rim top and interior.

P1098
Gravina VII. DB:III, 13 (6). Gravina VIII. DA:VI, 3, F22; DB:IV, 3 and 7 (2).
More upright rim. Very pale brown (10YR8/2) clay. Coarse fabric. Reddish yellow (5YR6/6) paint.

P1069
Gravina VIII. DB:IV, 6 (2); DC:I, 3 (4).
Similar rim. Very pale brown (10YR8/3) clay. Coarse fabric. Brown (7.5YR5/4) paint.

TYPE 3

P1255
Gravina VI. DB:II, 13 (6).
Rim. Orange-brown clay with cream surface. Red-brown paint. (n.v.)

P3494
Gravina VI. E:II, 1 (2). Gravina VIII. CZ:V, 5 (1).
Rim. White (2.5Y8/2) ware. Reddish brown (5YR5/3) paint exterior, pink (5YR7/4) interior.

TYPE 4

P1539
Gravina VI. B:II, D dromos. Gravina VIII. DA:V, 6 (1a).
Rim with ridge. Orange-brown clay with cream surface.

Red-brown to dark brown paint. (n.v.)

THYMATERIA (INCENSE BURNERS)
Figure 23, Table 12.

P1063
Gravina VI. DB:III, 2 (3), 13 (5 and 6); DC:II, 3 (2).
Bowl of incense burner. Very pale brown (10YR8/3) clay. Reddish brown (2.5YR5/4) paint on rim top. Another example with red paint. (2nd example n.v.)

P1093
Gravina VIII. DA:VI, 3, F22.
Part of stem. Pale yellow (2.5Y8/4) clay, white (2.5Y8/2) surface. Very coarse fabric. Reddish gray (5YR5/2) paint.

P1234
Gravina VIII. DB:V, 12 (1a).
Fragment of stem and bowl. Pinkish brown clay, cream surface. Dark gray (2.5YR4) painted splashes on stem and inside bowl. cf. Seere (Roccanova), tomb 12. (Pop. Ann. pl. XIX.

P1503
Gravina VIIIb. DB:V, OO (1a).
Stem of incense burner. Reddish yellow (7.5YR8/6) ware with very pale brown (10YR8/3) surface. Coarse fabric. Crested wave and bands in pinkish gray (7.5YR6/2) paint.

P1240
Gravina VIII. DB:IV, 13 (2).
Similar rim. Orange-brown ware. Red-brown paint. (n.v.)

LEKANIDES
Figure 24, Table 12.

P0002
Gravina VII. DA:IV, S. tr. (4).
Rim of lekanis with horizontal handles. Fine, brown buff ware with gray core, cream surface. Orange-red paint. (n.v.)

P1207
Gravina VII. DB:III, 12 (3).
Fragment of rim and handle spring. Light gray (7.5YR7) ware with pink (7.5YR8/4) surface. Coarse fabric. Pinkish gray (7.5YR6/2) paint.

P0931
Gravina VII. DA:IV, S.25 fill; DB:V, 8 (1).
Complete profile of lekanis. Pink (7.5YR8/4) clay with white (10YR8/2) surface. Red (2.5YR5/6) paint.

P1561
Gravina VIII. DA:VI, 3 (1).
Rim and wall. Orange-brown clay, cream outer surface. Red paint. (n.v.)

P1186
Gravina VIII. DC:III, 11 (1).
Deep lekanis with ledge handle. Reddish yellow (5YR7/6) clay with pink (7.5YR8/4) surface. Reddish brown (5YR5/3) paint.

STORE JARS
Figure 25-27, Table 13.

TYPE 1

P4111
Gravina V. CA:I, 3 (3a).
Flanged rim. Red-brown ware with buff surface. Thick, red band on rim; matt black band.(n.v.)

P0246
Gravina VI. CA:II, 6 (4). Gravina VIII. DB:IV, 7 (2).
Shoulder and rim. Reddish yellow (7.5YR8/6) clay with pink (7.5YR8/4) surface. Coarse fabric. Red (10YR5/6) and black (2.5YR2.5) paint on exterior. Red (2.5YR5/6) paint on interior.

P4146
Gravina VI. CA:II, 6 (8).
Flanged rim. Reddish yellow (5YR7/6) ware with pink (5YR8/4) surface. Red (10R5/6) paint.

P3556
Gravina VI. CA:II, 6 (8). Gravina VIII. DA:VI, 1, F40.
Narrow, flat flange. Pink (7.5YR8/4) ware with white (2.5Y8/2) surface. Coarse fabric. Grooves on shoulder. Dark gray (10YR4) paint.

P3965
Gravina VI. B:II, D dromos. Gravina VIII. CZ:V, 4 (1).
Flanged rim. Fine brown ware. Red paint. (n.v.)

P4152
Gravina VII. CA:III, 54 (3).
Necked jar rim. White (2.5Y8/2) ware. Coarse fabric. Dark gray (2.5Y4) paint.

P0943
Gravina VII. CA:III, 54 (3); DC:I, 5 (4); DA:IV, 5 (4); DB:III, 2 (30) and 11 (5). Gravina VIII. CZ:V, 6 (1); DA:V, 6 (2); DB:V, 12 (1).
Similar rim. Pink (7.5YR7/4) clay with pink (7.5YR8/4) surface. Coarse fabric. Light reddish brown (5YR6/3) paint on rim top. cf. D.III, S.7.5 (Botro.III.2, fig. 18.5) of fourth-third century.

P0917
Gravina VII. CA:III, 6 (3); DA:IV, 5 (4).
Wide jar with sloping rim. Very pale brown (10YR8/3) clay. Coarse fabric. Very dark gray (2.5YR3) and light red (2.5YR6/8) paint.

P1575
Gravina VII. DA:IV, 1, S26 dromos. Gravina VIII. DB:IV, 6 (2).
Thick, flat rim. Pink (5YR8/4) clay with white (2.5Y8/2) surface. Coarse fabric. Red core. Traces of pink (5YR8/4) paint on rim.

P1275
Gravina VIII. DB:IV, 13 (3).
Thickened rim of globular pot. Reddish yellow (7.5YR7/6) clay with pink (7.5YR8/4) surface. Coarse fabric. Light red (10R6/8) paint.

TYPE 2

P3764
Gravina V. DB:I, 12 (16). Rim. Fine brown ware with red core. Light red (2.5YR6/6) paint on lip and brown (7.5YR5/2) wavy line on shoulder. cf. Oppido Lucano, tomb 16 (Caronna (1972) fig. 53.11) of mid-fifth century; Monte Irsi (Small (1977) fig.22.83) from disturbed contexts.

P3553
Gravina VI. E:II, 1 (2).
Neck of similar vessel. Hard brown ware with light surface. Glossy, light red paint. (n.v.)

P4151
Gravina VI. CZ:II, 3 (2a), A 4.
Pink (7.5YR8/4) ware. Red (10R5/6) paint.

P3424
Gravina VI. E:II, (1a).
Rim of a similar vessel. Red-brown ware. Light red paint.(n.v.)

P0563
Gravina VI. CA:II, 6 (8). Gravina VII. CZ:III, 4 pit F28. Gravina VIII. DA:V, 10 (2).
Out-turned rim. Reddish yellow (7.5YR8/6) clay with pink (7.5YR8.4) surface. Coarse fabric. Light reddish brown (5YR6/3) paint.

P3554
Gravina VI. E:II, 1 (2).
Small everted rim. Very pale brown (10YR8/3) ware with white (2.5Y8/2) surface. Light red (10R6/8) paint inside; very dark gray (5YR3) out.

P3687
Gravina VI. B:II, tr. 4 (4); CA:II, 6 (4); Gravina VII. CA:III, 5 (3). Gravina VIII. CZ:V, 6 (1); DB:IV, 13 (2).
Flanged rim. Pale brown (10YR6/3) ware with very pale brown (10YR8/4) surface. Red core. Very dark gray (7.5YR3) paint.

P4174
Gravina VI. CZ:II, 6 (2a).
Deep rim. Very pale brown (10YR8/4) clay. Red (10R5/6) paint.

P3684
Gravina VI. CA:II, 6 (8). Gravina VIII. DB:IV, 13 (2).
Flanged rim. Light brown (7.5YR6/4) ware with pink (7.5YR8/4) surface. Another example has red paint on rim and three bands below. (2nd example n.v.)

P0730
Gravina VII. DA:IV, 1 (3 and 4); DC:I, 10 (3). Gravina VIII. DA:IV, 1 (2); DC:III, 5 (2), and 11 (1).
Everted rim. Yellow clay. Red paint. cf. Oppido Lucano, tomb 1 (Caronna (1972) fig. 9.10) of third quarter of fifth century. (n.v.)

P0235

Gravina VII. CA:III, 6 (4).
Rim. Orange clay. Brown paint on net pattern, purple red band below. Narrow brown line on rim. (n.v.)

P1097
Gravina VII. DA:IV, 2 (4). Gravina VIII. DA:VI, 3 F 22.
Upper part of vase. Very pale brown (10YR8/3) clay with white (2.5Y8/2) surface. Grayish brown (10YR5/2) bands. Second example with wide black band and three lines below. (n.v. 2nd example)

P1061
Gravina VII. DC:I, 10 (4).
Everted rim. Brown clay. Dark brown paint. cf. Monte Irsi (Small (1977) fig.22.83) from disturbed contexts. (n.v.)

P0963
Gravina VIII. DA:V, 4 (2).
Everted rim. Pink (7.5YR8/4) clay. Very dark gray (2.5Y3) paint.

P3953
Gravina VIII. CZ:V, 5 (1).
Everted rim. Very pale brown (10YR8/3) ware with white (2.5Y8/2) surface. Pinkish gray (7.5YR6/2) paint. cf. Monte Irsi (Small (1977) fig.22.79).

P0181
Gravina VIII. DA:VI, unstratified.
Rim and shoulder. Pink (5YR8/4) clay, white (10YR8/2) surface. Weak red (2.5YR4.2) paint. cf. Monte Sannace tomb 24 (Scarfi (1961) fig. 143) of the first quarter of fourth century.

TYPE 3

P0720
Gravina VI. E:tr. 6 (2). Gravina VIII. DA:V, 2 (2).
Flanged rim. Pink clay, red-brown paint. (n.v.)

P0276
Gravina VII. CA:III, 5 (3).
Similar rim. Pinkish clay. Dark brown paint. (n.v.)

P0227
Gravina VII. CA:III, 1 (3).

Similar rim. Pink (5YR7/4) clay. Coarse fabric. Red (10R5/6) paint.

P0572
Gravina VII. CZ:III, 4, pit F28.
Everted rim. Light brownish gray (10YR6/2) with very pale brown (10YR7/3) surface. Coarse fabric. Red core. Dark gray (2.5YR4) paint.

P3685
Gravina VII. DA:IV, 10 (4).
Necked jar rim. Pink (5YR7/4) ware with white (2.5Y8/2) surface. Light red (2,5YR6/6) paint.

P3683
Gravina VIII. DB:IV, 13 (3). Gravina VII. CZ:III, 2 (2).
Shoulder of jar. a. Reddish yellow (7.5YR8/6) clay with pink (7.5YR8/4) surface. Coarse fabric. Dark gray (10YR4) paint. b. Brown-buff clay. Black paint. (2nd example n.v.)

P0969
Gravina VIII. CZ:V, 7 (1); DB:IV, 13 (2); DC:III, 5 (1).
Similar rim. Pink (7.5YR7/4) clay. Dark gray (5YR4) paint.

P0526
Gravina VIII. B:V, A (1); DA:IV south tr. (4). Wall and base of large jar. Reddish light surface. Red brown paint. (n.v.)

TYPE 4

P1531
Gravina VIII. DA:V, 5 (2).
Narrow necked rim with flange. Thin fine brown ware. Orange-brown paint (n.v.)

P3403
Gravina VIII. DA:VI, 1, F40.
Similar rim. Very pale brown (10YR8/3) ware. Dark gray (7.5YR4) paint.

LIDDED STORAGE JARS
Figure 28 & 29, Table 14.

TYPE 1

P3485
Gravina VI. E:II, 1 (2).
Similar rim with distinct ledge. Pink (7.5YR8/4) ware with white (10YR8/2) surface. Weak red (10R5/3) band on interior.

P3565
Gravina VI. DA:IV, 11 (4).
Thick rim. Very pale brown (10YR8/3) ware with white (2.5YR8/2) surface. Red (10R4/6) paint on interior. Light reddish brown (5YR6/4) and dark gray (2.5Y4) paint on exterior.

P3486
Gravina VI. E:II, 1 (2).
Thickened rim. Very pale brown (10YR8/3) ware. Reddish brown (5YR4/3) paint on exterior, dark gray (5YR4) on interior.

P1148
Gravina VI. E:II, 1 (2). Gravina V. CZ:II, 6 (3a). Gravina VIII. DB:V, 12 (1).
Smaller rim. Reddish yellow (5YR7/6) clay with very pale brown (10YR8/3) surface. Coarse fabric with gray core. Red (10R5/6) paint.

P1269
Gravina VI. DB:III, 2 (3).
Similar rim. Pink (7.5YR8/4) clay. Red (10R5/6) paint.

P3566
Gravina VI. E:II, 2 (3). Gravina VIII. DC:III, 6 (1).
Everted rim. White (10YR8/2) ware with white (2.5Y8/2) surface. Coarse fabric. Reddish brown (2.5YR5/4) paint on interior, pinkish gray (7.5YR6/2) paint on exterior.

P1270
Gravina VII. DB:III, 2 (3).
Upright rim. Pink (7.5YR7/4) clay, white (10YR8/1) surface. Weak red (10R5/4) paint on interior and exterior.

P3406
Gravina VII. DC:I, 13 (4).
Reddish yellow (7.5YR7/6) ware with very pale brown (10YR8/3) surface. Coarse fabric. Traces of light gray (7.5YR7) paint. cf. Parco S. Stephano (Botro.III.2, fig. 50.273)

P3560

Gravina VII. DA:IV, 10 (4).
Similar rim. Pink (7.5YR8/4) ware. Red (10R5/6) paint on interior. Light red (2.5YR6/6) paint on exterior. cf. Parco S. Stefano (Botro.III.2 fig.50.274).

P3669
Gravina VII. DA:III, 9, F70.
Hooked rim. Pink (7.5YR8/4) ware. Dark gray (7.5YR4) paint.

P0958
Gravina VIII, DC:II, 3 (2).
Tall rim. Pink (7.5YR8/4) clay. Coarse fabric. Light red (2.5YR6/6) paint on rim top.

P4217
Gravina VIII. B:III, 4 (2).
Similar rim. Pink (7.5YR8/4) ware. Light red (2.5YR6/6) paint.

P1597
Gravina VIII. DA:VI, 5 (1).
Similar rim. Pink (7.5YR8/4) clay. Coarse fabric. Red (2.5YR5/6) paint.

P3400
Gravina VIII. DA:VI, 1, F40.
Similar rim. White (2.5Y8/2) ware. Coarse fabric. Red core. Light red (2.5YR6/6) paint on exterior; dusky red (2.5YR3/2) paint on interior.

P3559
Gravina VIII. DA:VI, 10, F55.
Similar rim. White (10YR8/2) ware. Reddish yellow (5YR7/6) paint on exterior. Light reddish brown (5YR6/3) paint on interior.

Variation A
P4050
Gravina VI. CA:III, 5 (4).
Short jar neck. Pink (7.5YR8/4) ware. Red core with two gray lines on either side. Dark gray (10YR4) paint.

Variaton B
P3493
Gravina VI. E:II, 1 (2).
Slightly everted rim. Pink (7.5YR8/4) ware with very pale brown (10YR8/3) surface. Light reddish brown (2.5YR6/4)

paint on exterior, red (10R5/6) paint on interior. cf. Complete example from tomb 7 at Gravina (Botro.II fig.18.6) dated to the third century.

TYPE 2

P4219
Gravina VI. B:II, D dromos.
Flanged rim. Pink (7.5YR7/4) ware with white (2.5Y8/2) surface. Coarse fabric. Pink (7.5YR7/4) and very dark gray (7.5YR3) paint.

P1224
Gravina VIII. DA:V, 2 (2); DB:V, 8 and 12 (1).
Similar rim. Pink (7.5YR8/4) clay. Red (10R5/8) paint.

P3657
Gravina VIII. DC:III, 6 (1).
Broad flanged rim. Reddish yellow (5YR7/6) ware with reddish yellow (7.5YR8/6) surface. Coarse fabric. Red (10R5/6) paint.

P0089
Gravina VII. DA:IV, south tr (4).
Low necked jar. Buff clay, cream surface. Dark red paint. (n.v.)

P1185
Gravina VIII. DC:III, 11 (1).
Similar rim. Orange-brown clay, cream surface. Red-brown paint. (n.v.)

STORAGE JAR BASES
Figure 30, Table 15.

TYPE 1

P3479
Gravina VI. E:II, 1 (2). Gravina VII. CA:III, 5 (3).
Ring base. Pink ware with yellowish surface. Red band. (n.v.)

P3480
Gravina VI. E:II, 1 (2). Gravina VII. CZ:IV, 4, F28.
Similar base. Pink (7.5YR8/4) ware with very pale brown

(10YR8/3) surface. Coarse fabric. Reddish brown (2.5YR5/4) paint.

P3482
Gravina VI. E:II, 1 (2).
Splayed base. Very pale brown (10YR8/4) ware with gray core. Light red (2.5YR6/6) paint.

P3481
Gravina VI. E:II, 1 (2). Gravina VII. CA:III, 5 (3).
Similar base. Reddish yellow (5YR7/6) ware with very pale brown (10YR8/4) surface. Coarse fabric. Reddish brown (5YR5/3) band on foot.

TYPE 2

P4388
Gravina VI. E:II, 2 (3).
Moulded base. Reddish yellow (5YR7/6) ware. Red (10R4/6) paint.

P4173
Gravina VI. CZ:II, 6 (2a).
High conical foot. Greenish gray ware. Purple brown paint on outside. (n.v.)

P4051
Gravina VII. CA:III, 5 (4).
Pedestal foot of crater. Pink (7.5YR8/4) ware with white (10YR8/2) surface. Very coarse fabric. Reddish yellow (5YR7/6) paint.

TYPE 3

P4096
Gravina VI. CA:II, 6 (4).
Splayed base with bifid edge. Brown buff ware. Red-black paint. (n.v.)

P4029
Gravina VII. CA:III, 7 (3).
Similiar base. Very pale brown (10YR8/3) clay of coarse fabric. Very dark gray (7.5YR3) and light reddish brown (2.5YR6/4) bands.

TYPE 4

P3543
Gravina VI. E:II, 2 (3).
Ring base. Brown ware with white grits. Light surface. Red band. (n.v.)

TYPE 5

P4011
Gravina VII. CA:III, 54 (3).
Concave, pad base. Pink (7.5YR8/4) ware. Light red (2.5YR6/8) paint.

PITHOI
Figure 31, Table 16.

TYPE 1

P1244
Gravina VIII. DA:V, 2 (2); DB:IV, 13 (2).
Rim. Light brown clay, cream surface. Red-brown paint. (n.v.)

P3401
Gravina VIII. DA:IV, 1, F40.
Pithos rim with ridged upper body. Coarse Pink (7.5YR8/4) ware. Reddish yellow (5YR7/6) banded and wavy line decoration on the exterior and rim top.

P3402
Gravina VIII. DA:VI, 1, F40.
Wide pithos rim. White (2.5Y8/2) ware. Coarse fabric. Gray (10YR5) paint on rim top. Yellowish red (5YR5/6) on interior.

Variation A
P1582
Gravina VI. CZ:II, 4, pit F28. Gravina VIII. DA:VI, 1 (1).
Large rim. Reddish yellow (5YR7/6) clay with white (10YR8/2) surface. Pale red (10R6/4) paint.

TYPE 2

P3686
Gravina VIII. DB:V, 8 (1).
Everted rim. Sandy green ware. Pale red paint. (n.v.)

P3472
Gravina VIII. DA:VI, 1 F40.
Rim. Pink (5YR8/4) clay with white (2.5Y8/2) surface. Very coarse fabric. Reddish brown (2.5YR5/4) paint.

P3466-3470
Gravina VIIIb. DA:VI, 1, F40.
Sherds from the neck of similar(?) pithos. a. P3466 Pink (5YR8/4) clay with white (2.5Y8/2) surface. Very coarse fabric. Red (10R5/6) paint. b. P3467 Light red (2.5YR6/6) ware with very pale brown (10YR8/3) surface. Coarse fabric. Light red (2.5YR6/6) paint. c. P3468 Pink ware with cream surface. Purple-red paint. (n.v.) d. P3469 Very pale brown (10YR8/3) clay. Red (10R5/6) paint. e. P3470 Sherd with neck ridge. Very pale brown (10YR8/3) ware. Coarse fabric. Red (10R5/6) crosses and dark gray (2.5YR4) tongues on neck ridge.

TYPE 3

P0383
Gravina VIII. CZ:V, 1 (1).
Rim sherd. Pinkish brown clay, cream surface. (n.v.)

AMPHORAE
Figure 32 & 33, Table 17.

TYPE 1

P4506
Gravina VI. E:OO, 8 (7).
Rim. Buff ware with cream surface. Black-brown, yellow and orange-brown paint. (n.v.)

P3552
Gravina VI. E:II, 1 (2).
Outcurving rim. Buff ware. Red-brown paint, darker outside. (n.v.)

P35552a
Gravina VI. CA:III, 7 (3).
Smaller rim with handle spring. Pink (5YR7/4) ware with very

pale brown (10YR8/3) surface. Worn weak red (10R5/4) paint on rim top.

P4010
Gravina VII. CA:III, 3 (3).
Rim. White (2.5Y8/2) ware. Very coarse fabric. Gray (5YR5) paint on exterior, pink (5YR7/4) on interior.

TYPE 2

P3564
Gravina VI. E:II, 2 (2).
Thickened rim. Reddish yellow (5YR7/6) ware. Reddish brown (2.5YR5/4) paint on rim top. Red (2.5YR5/6) paint on interior.

P4090
Gravina VII. CA:III, 1 (3).
Rim. Pink (7.5YR7/4) ware with pink (7.5YR8/4) surface. Red (2.5YR4/6) paint on exterior. Red (10R4/6) paint on interior.

P4088
Gravina VII. CA:III, 6 (3).
Rim. Very pale brown (10R8/3) ware. Coarse fabric. Pink (5YR7/3) wavy line on neck. Brown (10YR4/3) paint on interior.

P4052
Gravina VII. CA:III, 5 (3).
Collared, overhanging rim. Reddish yellow (7.5YR7/6) ware. Coarse fabric. Red (10R5/8) paint on rim top. Weak red (10R5/2) wavy line on exterior.

P1154
Gravina VIII. CZ:V, 4 and 10 (1).
Collared rim. Pink (7.5YR7/4) ware with white (2.5Y8/2) surface. Coarse fabric. Brown (7.5YR5/2) paint on rim top.

TYPE 3

P3422
Gravina VI. E:II, 2 (1).
Bifid rim. Very pale brown (10YR8/4) ware. Red (10R4/6) paint inside and out.

P3555
Gravina VIII. DA:VI, 10, F55.
Rim with flange. Reddish yellow (7.5YR8/6) clay with white (2.5Y8/2) surface. Light red (10R6/8) and reddish yellow (5YR7/6) paint on exterior.

P0923
Gravina VIII. DA:V, 5 (2).
Rim. Very pale brown (10YR8/3) clay. Yellowish brown (10R5/6) painted diagonal strokes on rim top. Reddish yellow (10R8/6) paint on interior.

P3966
Gravina VIII. CZ:OO. Unstratified.
Rim. Light red (2.5YR6/6) ware with grey core. Reddish yellow (5YR7/6) surface. Dark gray (5YR4) paint on rim top and dark gray (2.5YR4) paint on interior.

P1596
Gravina VIII. DA:VI, 5 (1).
Smaller rim. Pink (5YR7/4) ware with reddish yellow (5YR7/6) surface. Reddish gray (5YR5.2) paint on rim top.

TYPE 4

P3951
Gravina VI. CZ:II, 5 (4).
Collared rim with internal ledge. Pink (7.5YR8/4) ware. Reddish yellow (5YR6/6) paint.

P1229
Gravina VI. DB:II, 13 (10).
Rim with internal flange. Pink (7.5YR8/4) clay with white (2.5Y8/2) surface. Reddish brown (5YR5/3) paint.

P1187
Gravina VIII. DC:III, 11 (1).
Wide collared rim. Orange-brown clay. Black paint. (n.v.)

TYPE 5

P4150
Gravina VI. CZ:II, 12 (2a).
Rim. Very pale brown (10YR8/3) ware with white (2.5Y8/2) surface. Reddish gray (5YR5/2) paint inside; very dark gray (10YR3) paint dripped from rim down neck on outside.

P4073
Gravina VI. CA:II, 6 (8).
Similar rim and ware. (n.v.)

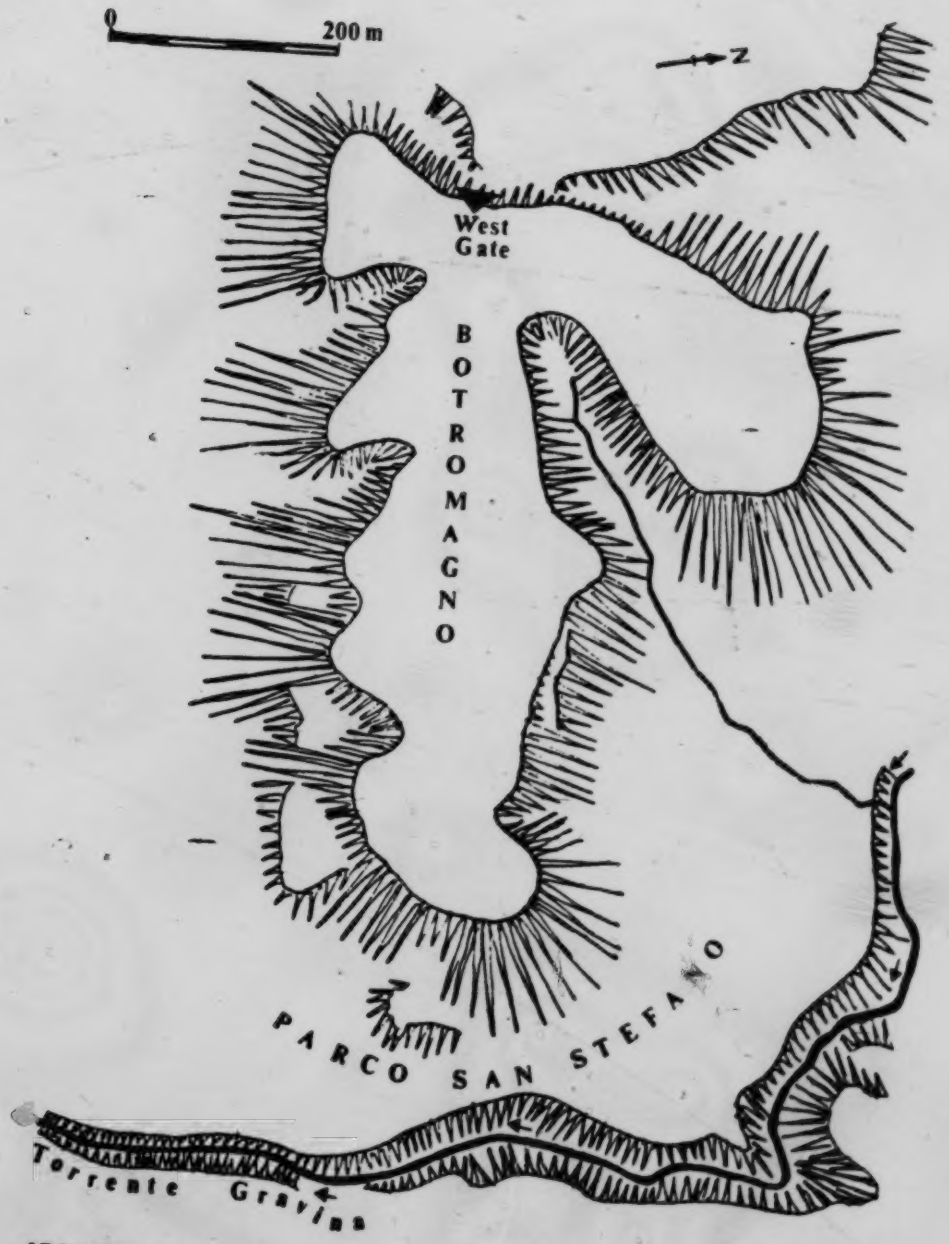
P3438
Gravina VII. DC:III, 8 (1).
Lower part of small amphora with pointed base. Reddish yellow (7.5YR7/6) clay with very pale brown (10YR8.3) surface. Red core. Dark gray (5YR4) paint.

P3561
Gravina VIII. DA:VI, 10, F55.
Narrow rim. Coarse, white (2.5Y8/2) ware. Pinkish gray (7.5YR6/2) paint on exterior. Gray (10YR5) and reddish brown (5YR5/4) paint on interior.

P3955
Gravina VIII. CZ:V, 2 (1).
Rim. Pink (7.5YR8/4) ware. Coarse fabric. Light red (10R6/8) paint.

P1128
Gravina VIII. CZ:V, 7 (2).
Rim. Orange-brown ware. Red paint on rim. Burnished surface. (n.v.)

FIGURE 1.



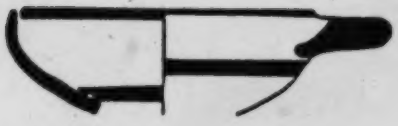
ARCHAEOLOGICAL SITES AT GRAVINA DI PUGLIA

Figure 2.
THE CULTURES OF SOUTH ITALY · · · fifth cent. B.C.

Figure 3. CHRONOLOGICAL DISTRIBUTION OF GRAVINA'S COMPARANDA

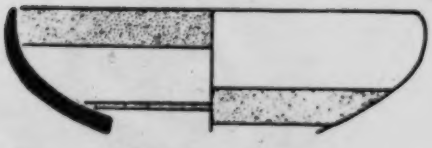
TYPE 1

P4122

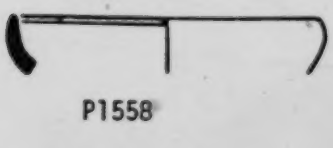


P0239

P0511

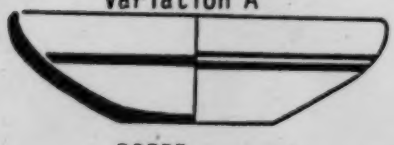


P0965
Variation A



P1558

Variation B



P3555

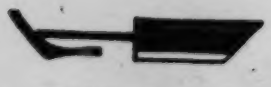
P0150

P3476

TYPE 2

P3496

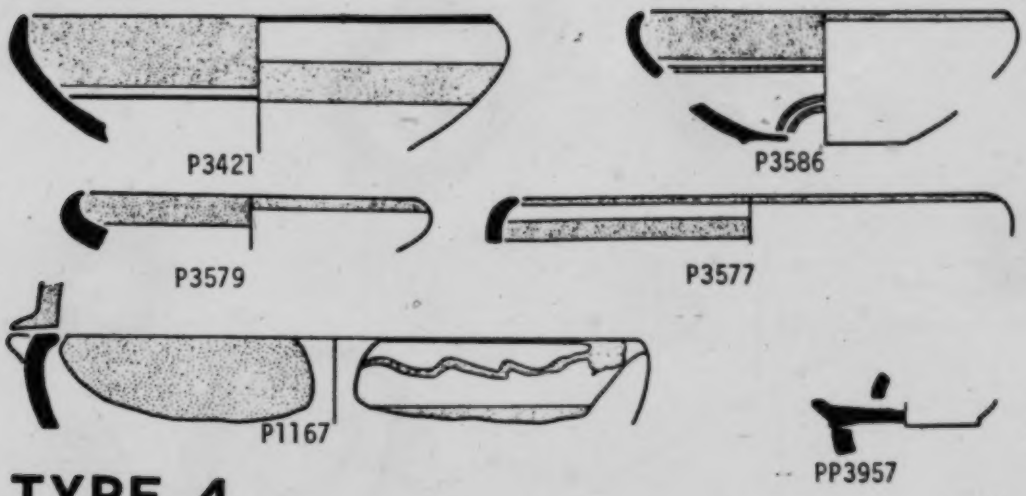
P3475



P3961

FIGURE 4 ONE-HANDLERS

TYPE 3



TYPE 4

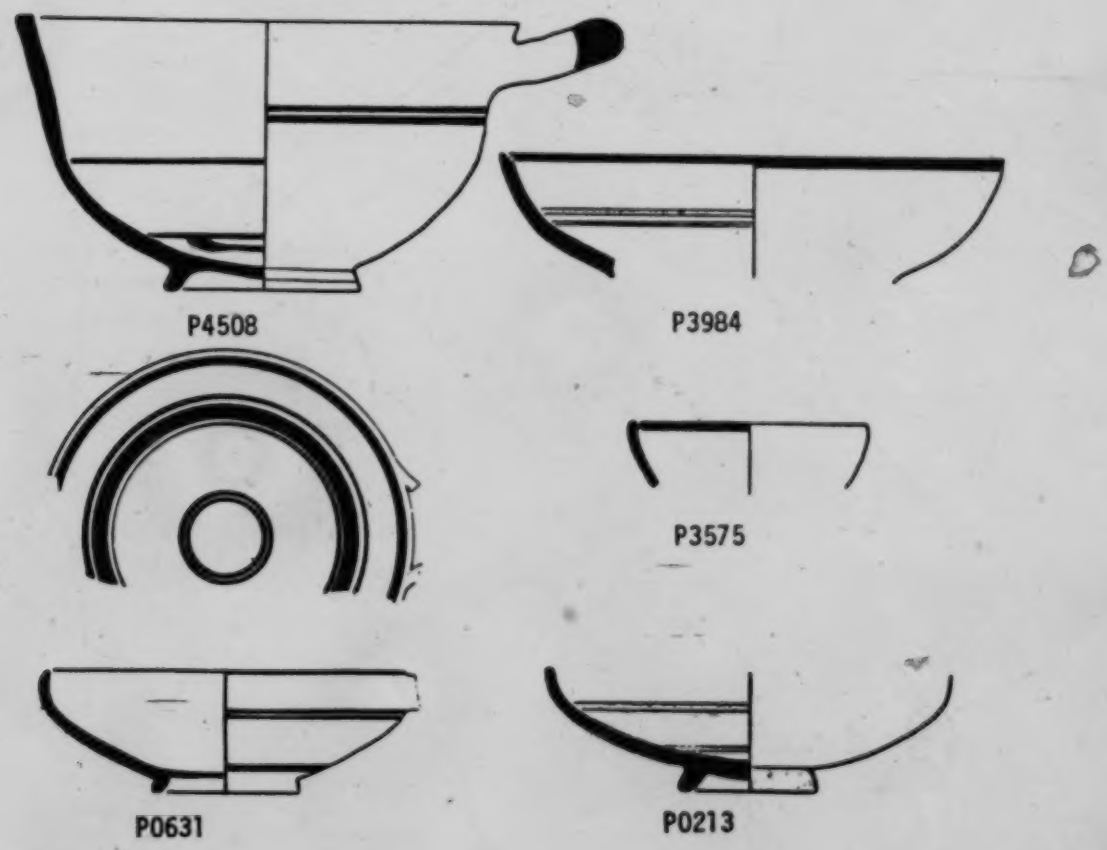


FIGURE 5 ONE-HANDLERS (cont.)

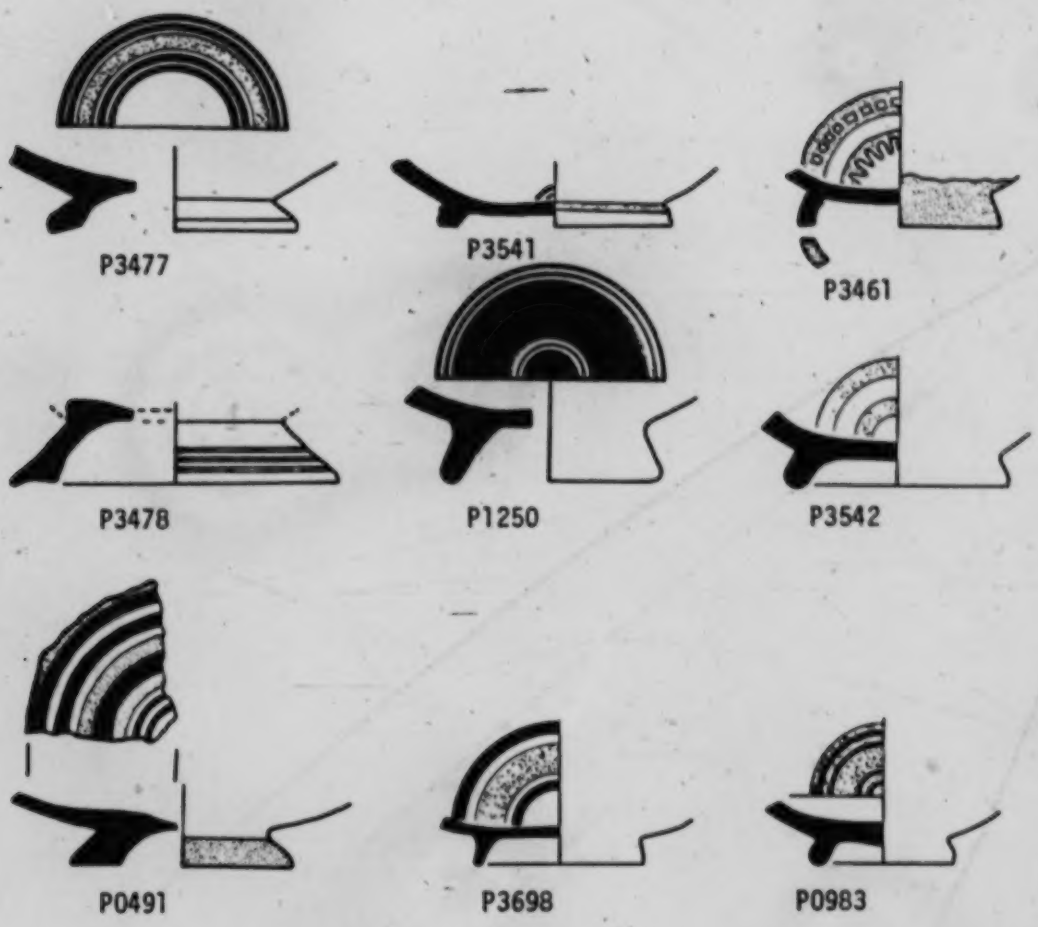
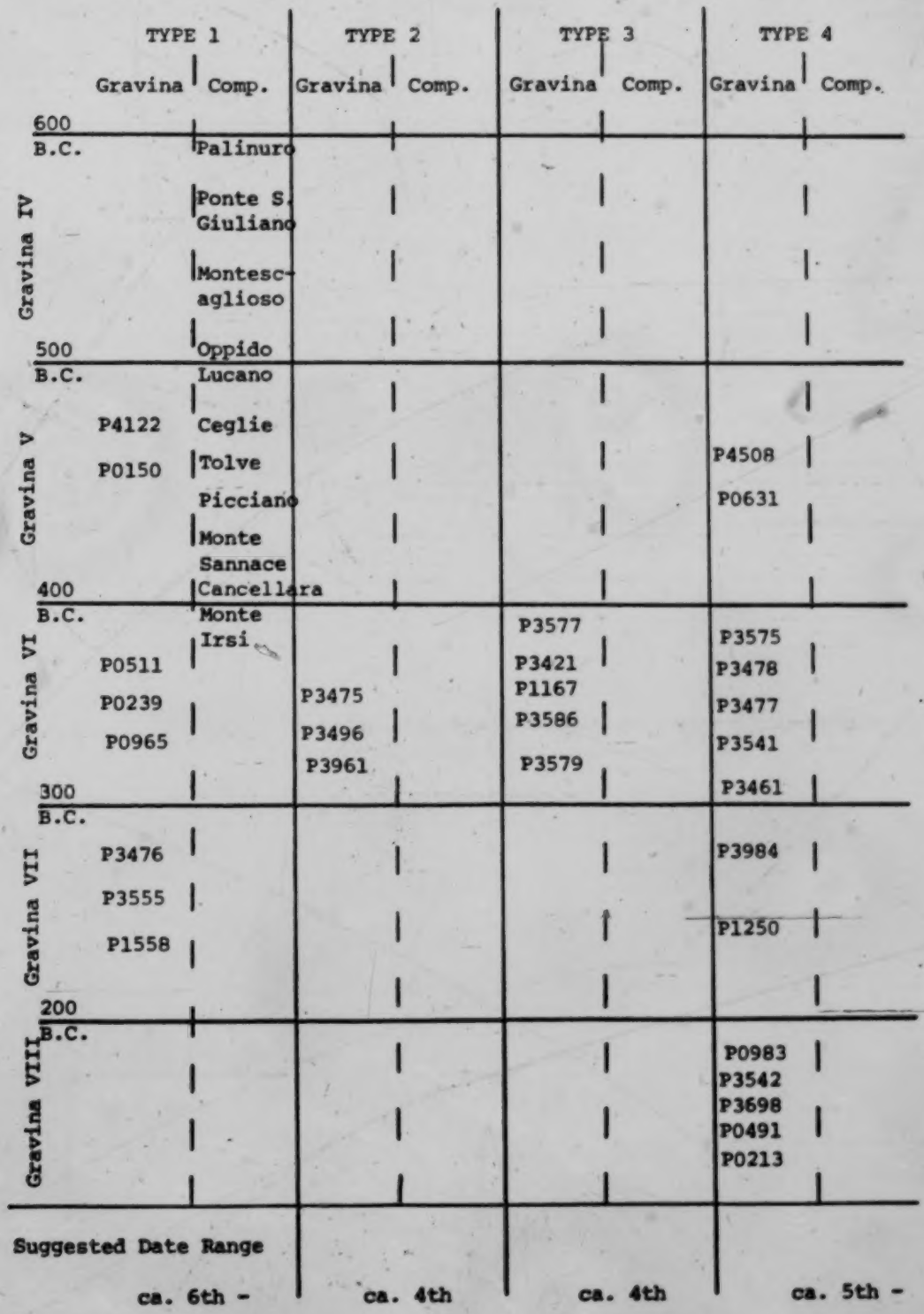
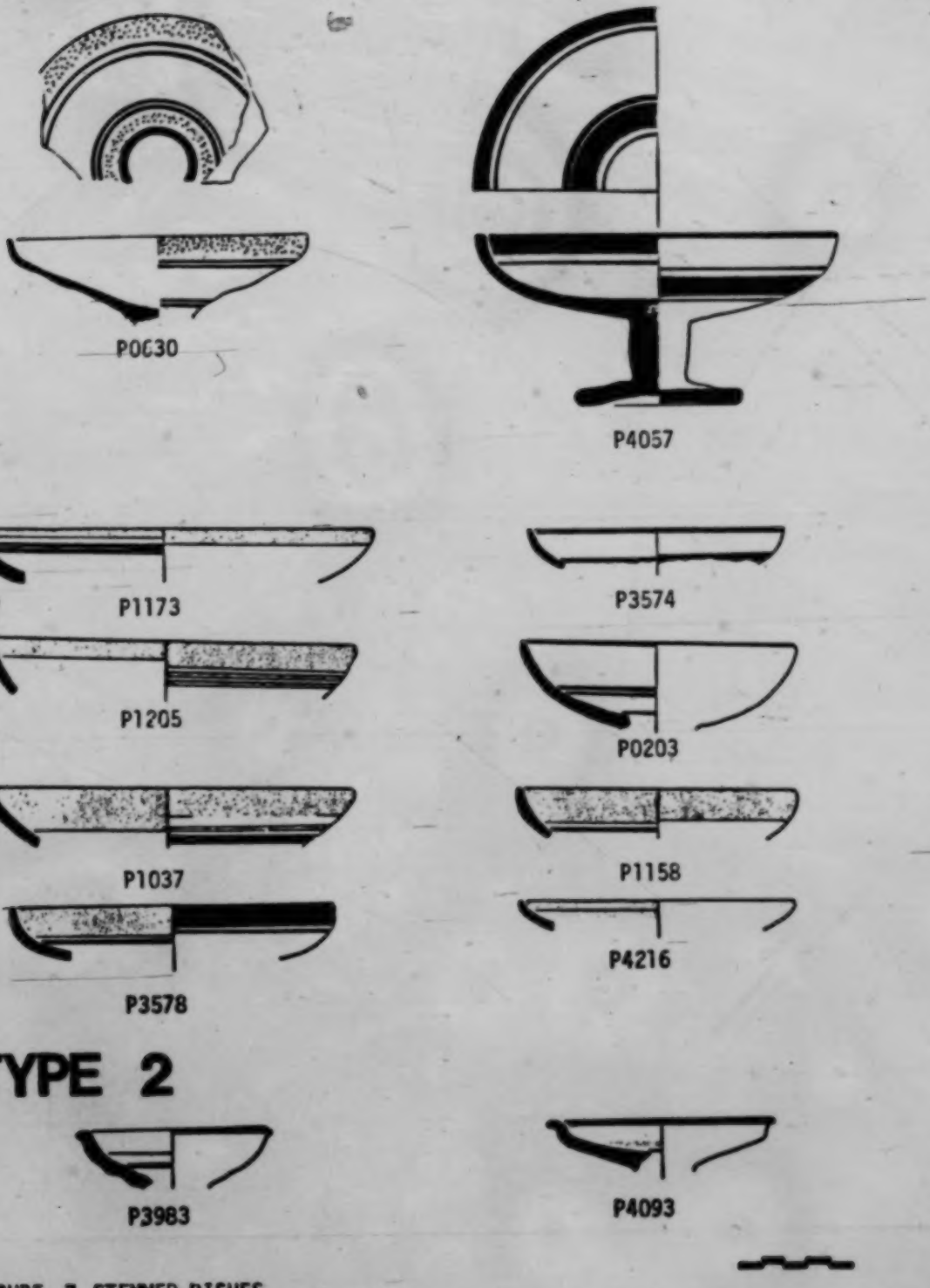


FIGURE 6 ONE-HANDLERS (Type 4 cont.)

CHRONOLOGICAL DISTRIBUTION OF ONE-HANDLERS Table 1.



TYPE 1



TYPE 2

FIGURE 7 STEMMED DISHES

TYPE 1

P1271

P3540

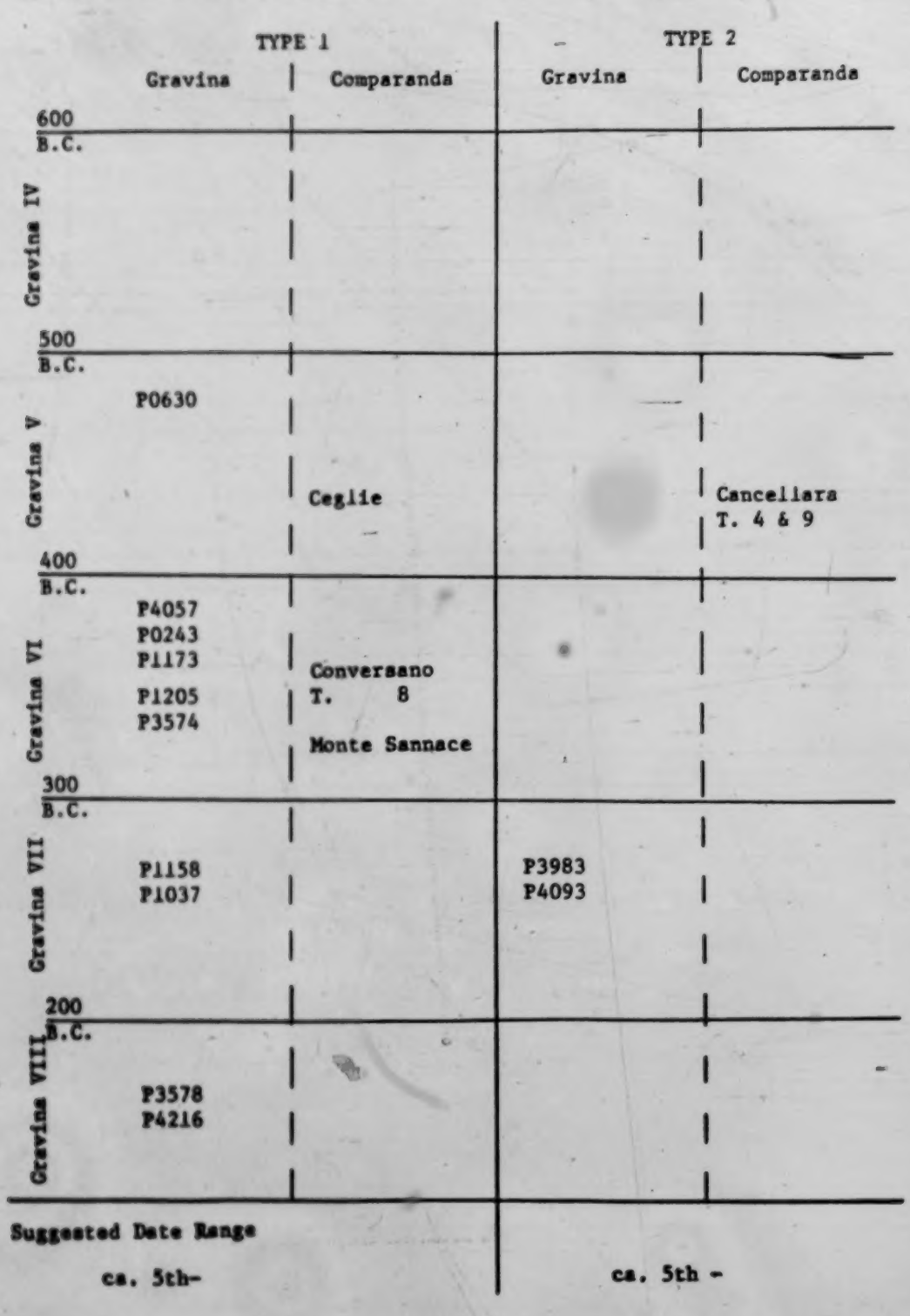
P0907

TYPE 2

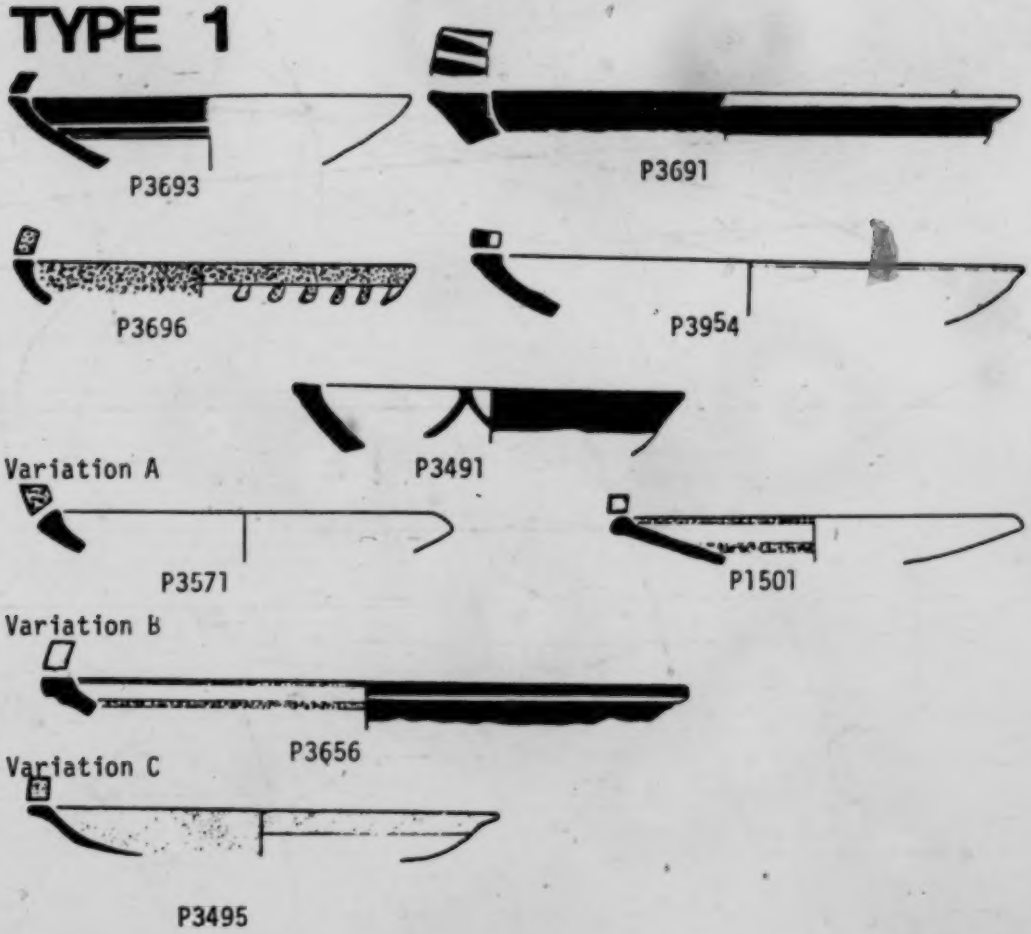
P1204

FIGURE 8 BASES FOR STEMMED DISHES

CHRONOLOGICAL DISTRIBUTION OF STEMMED DISHES Table 2.



TYPE 1



TYPE 2

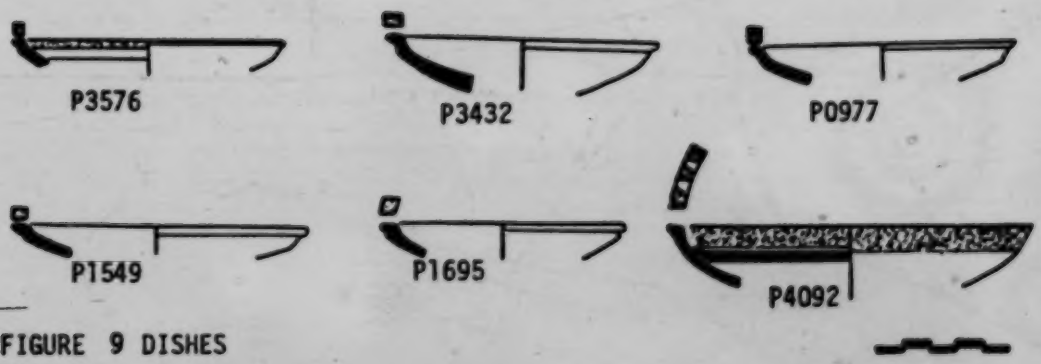
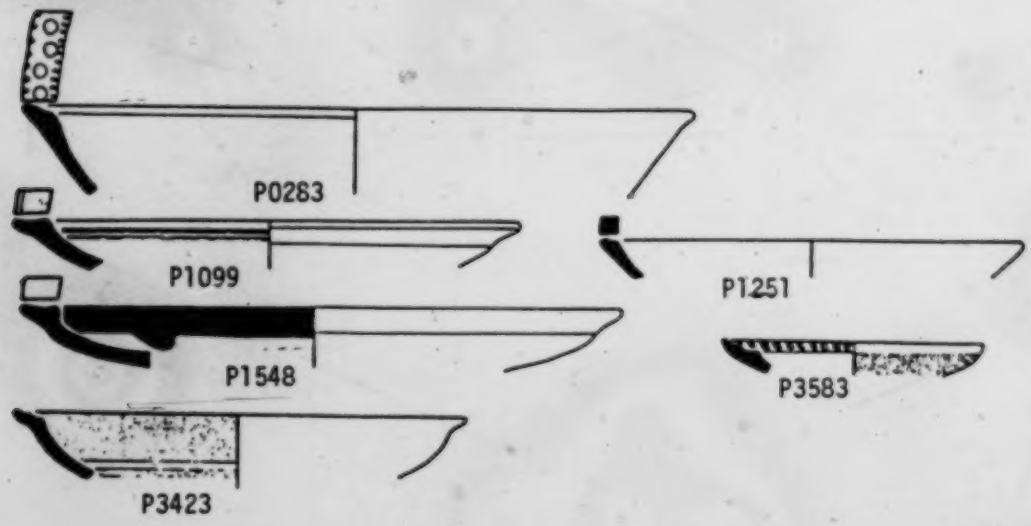
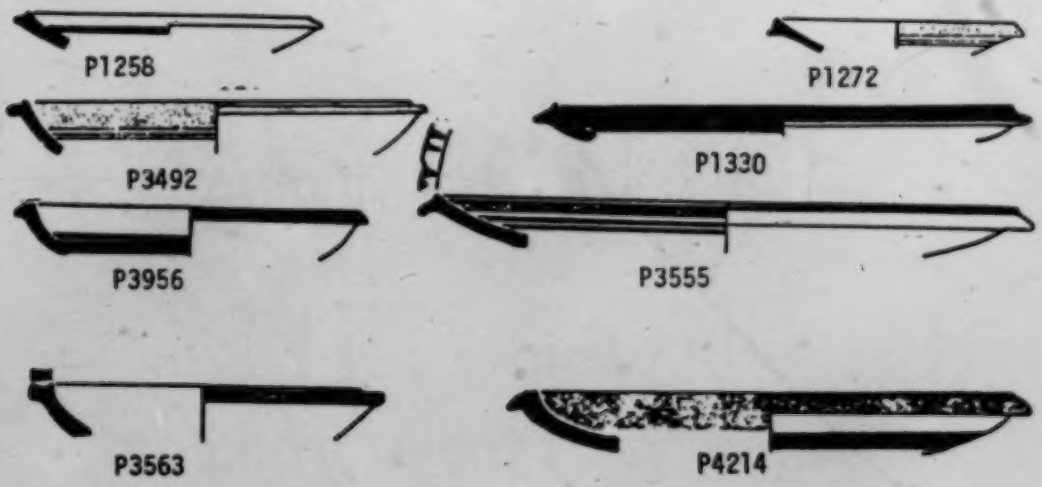


FIGURE 9 DISHES

TYPE 3



TYPE 4



TYPE 5

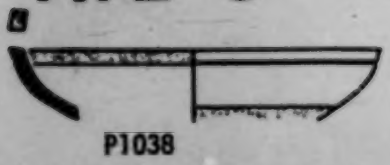


FIGURE 10 DISHES (cont.)

CHRONOLOGICAL DISTRIBUTION OF DISHES

Table 3.

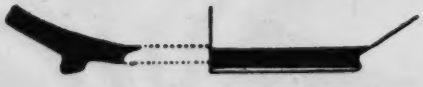
	TYPE 1		TYPE 2		TYPE 3		TYPE 4		TYPE 5	
	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.
600 B.C.										
Gravina IV										Monte-scaglioso
500 B.C.										
Gravina V				Monte Sannace		Monte Sannace t. 4				
400 B.C.										
Gravina VI	P3693, P3491, P3691, P3495		P3576	Monte Sannace	P0283, P1099, P3423	Conversano, Monte Sannace t. 3	P1258, P3492			
300 B.C.										
Gravina VII	P3954, P3571		P0977, P4092		P1251, P1272		P1272		P1038	
200 B.C.										
Gravina VIII	P3656, P1501, P3696		P1549, P3695, P3432, P3580		P3583, P1548		P3956, P3563, P1338, P3555, P4214			
Suggested Date Range	ca. 4th -		late 5th -		ca. late 5th		ca. 5th -		late 5th -	

TYPE 1

P4505

P4506

TYPE 2



P3483

P4031

P0769

P1101

P3547

FIGURE 11 DISH BASES

CHRONOLOGICAL DISTRIBUTION OF DISH BASES

Table 4.

	TYPE 1		TYPE 2	
	Gravina	Comparanda	Gravina	Comparanda
600 B.C.				
Gravina IV				
500 B.C.				
Gravina V				
400 B.C.				
Gravina VI	P4505 P4504		P3483	
300 B.C.				
Gravina VII			P4031	
200 B.C.				
Gravina VIII			P3547 P1101 P0759	
Suggested Date Range	?		ca. 3rd (?)	

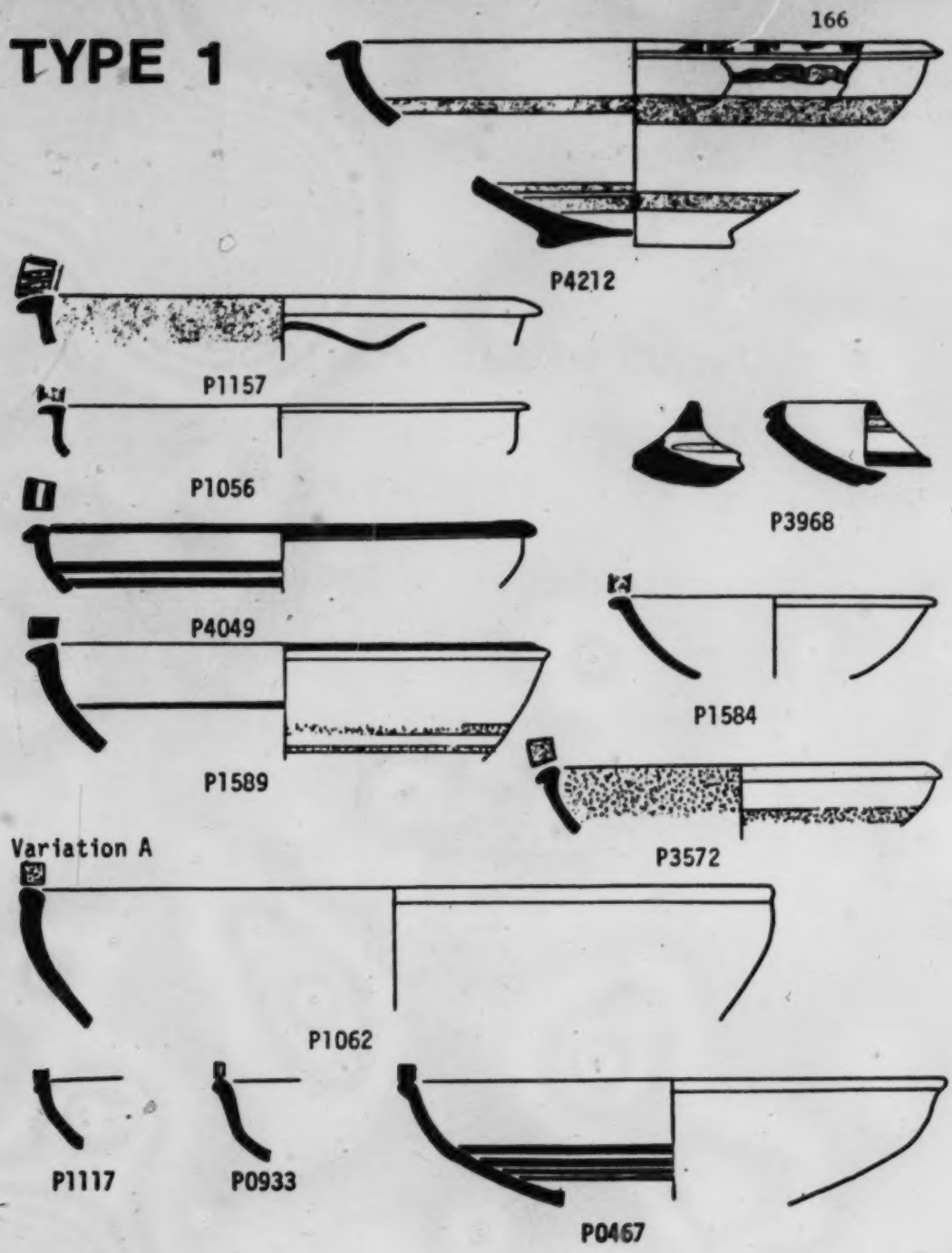
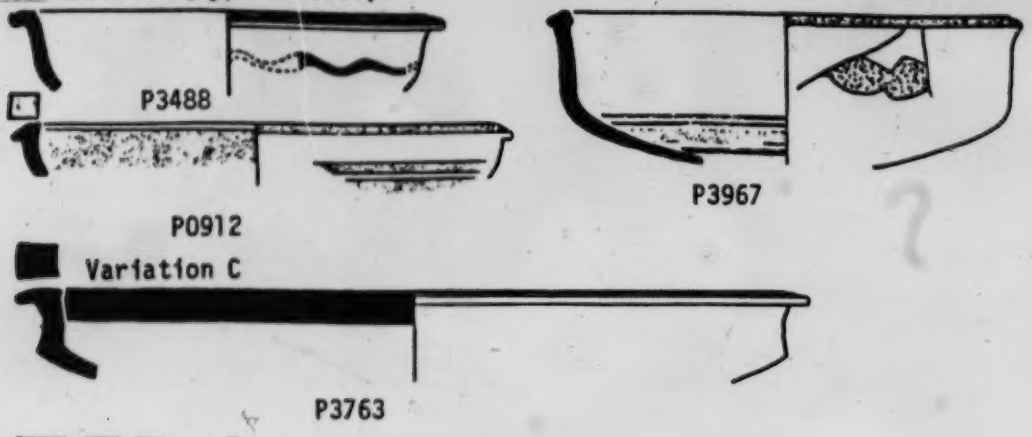


FIGURE 12 BOWLS

Variation B (Type 1 cont.)



Variation C

TYPE 2

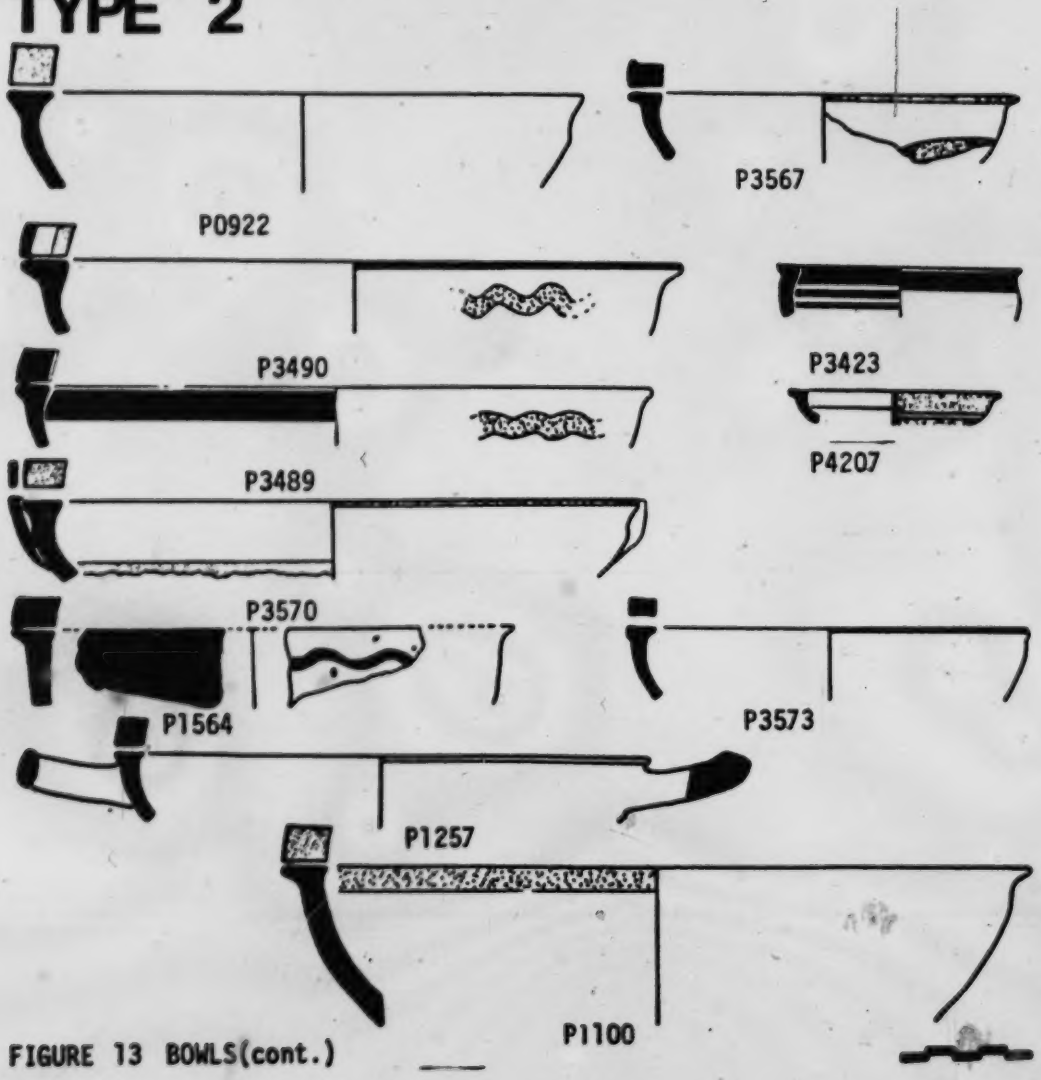
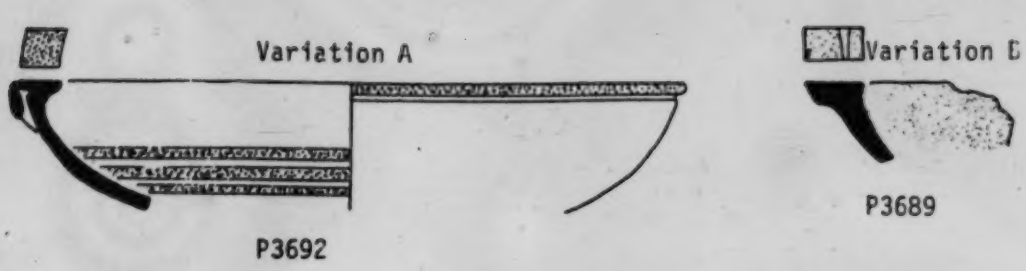
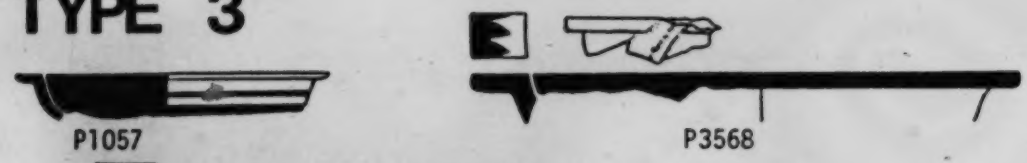
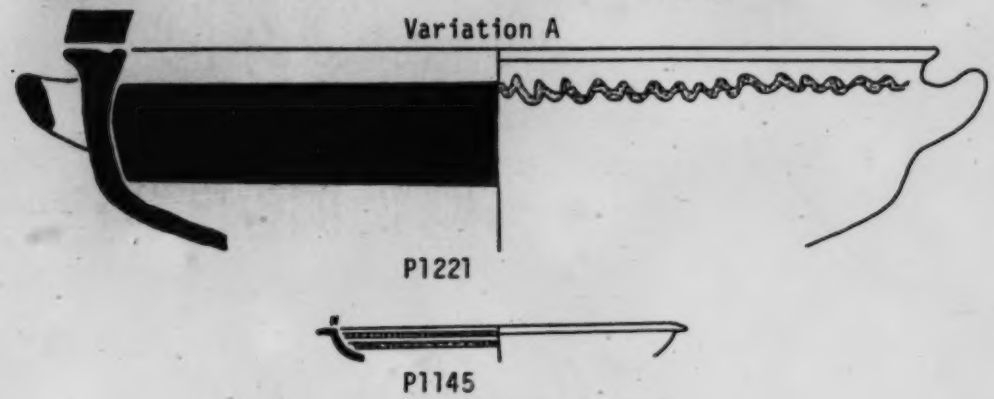


FIGURE 13 BOWLS(cont.)



TYPE 3





TYPE 4

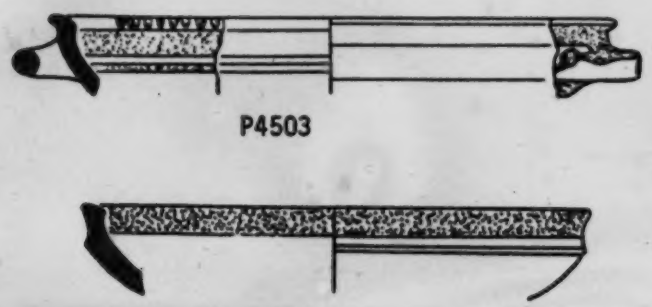
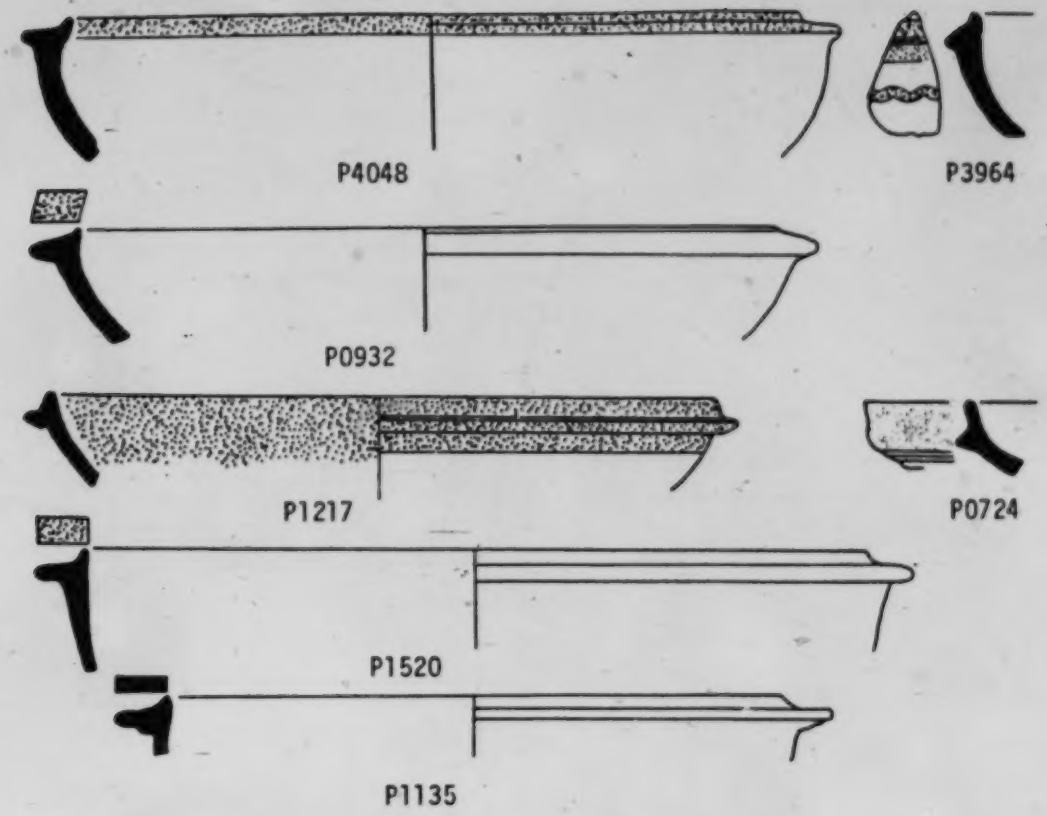


FIGURE 14 BOWLS (cont.)

TYPE 5



TYPE 6

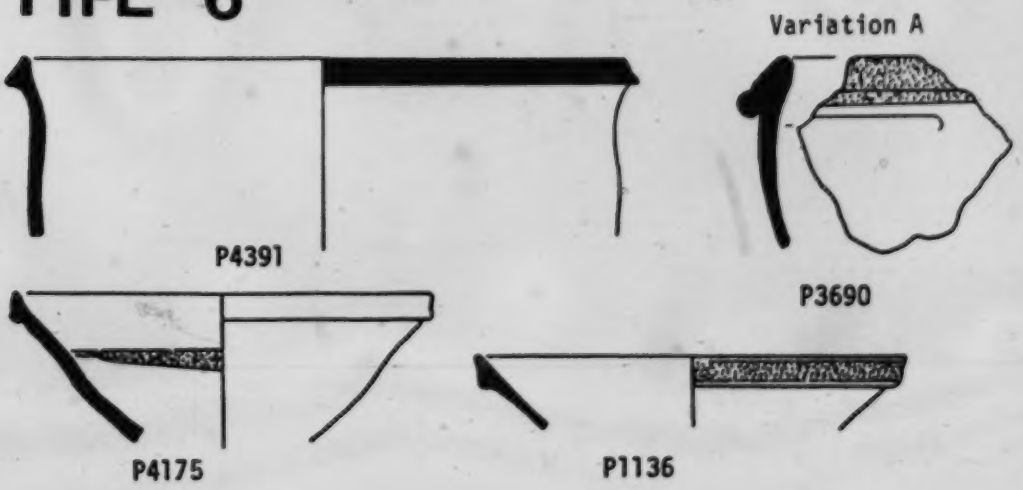


FIGURE 15 BOWLS (cont.)

CHRONOLOGICAL DISTRIBUTION OF BOWLS

Table 5.

		TYPE 1		TYPE 2		TYPE 3		TYPE 4		TYPE 5		TYPE 6	
		Gr.	C.	Gr.	C.	Gr.	C.	Gr.	C.	Gr.	C.	Gr.	C.
	600 B.C.												
Gravina IV													
	500 B.C.												
Gravina V		P4212 P3763				P1221							
	400 B.C.		Monte Irsi	P0922 P3423									
Gravina VI		P4049 P1157 P3488		P1564 P3490 P3570 P3489 P3692 P4207 P3567		P1145		P4503		P4048			
	300 B.C.												
Gravina VII		P1117 P1056 P1062 P3968		P1257				P4094					
	200 B.C.												
Gravina VIII		P1584 P3572 P0912 P1589 P3967 P0933		P1100 P3573 P3689		P1057 P3568				P0932 P1520 P1135 P3967 P0724		P4175 P1136 P3690 P4391	Monte Irsi
Suggested Date Range		ca. 5th –		ca. 4th		ca. 5th –		ca. 4th		ca. 4th		?	

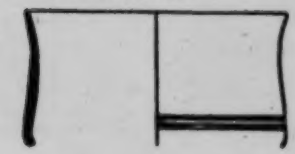
TYPE 1

P1533

TYPE 2

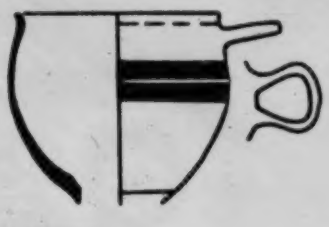
P1190

Variation A



P1267

TYPE 3

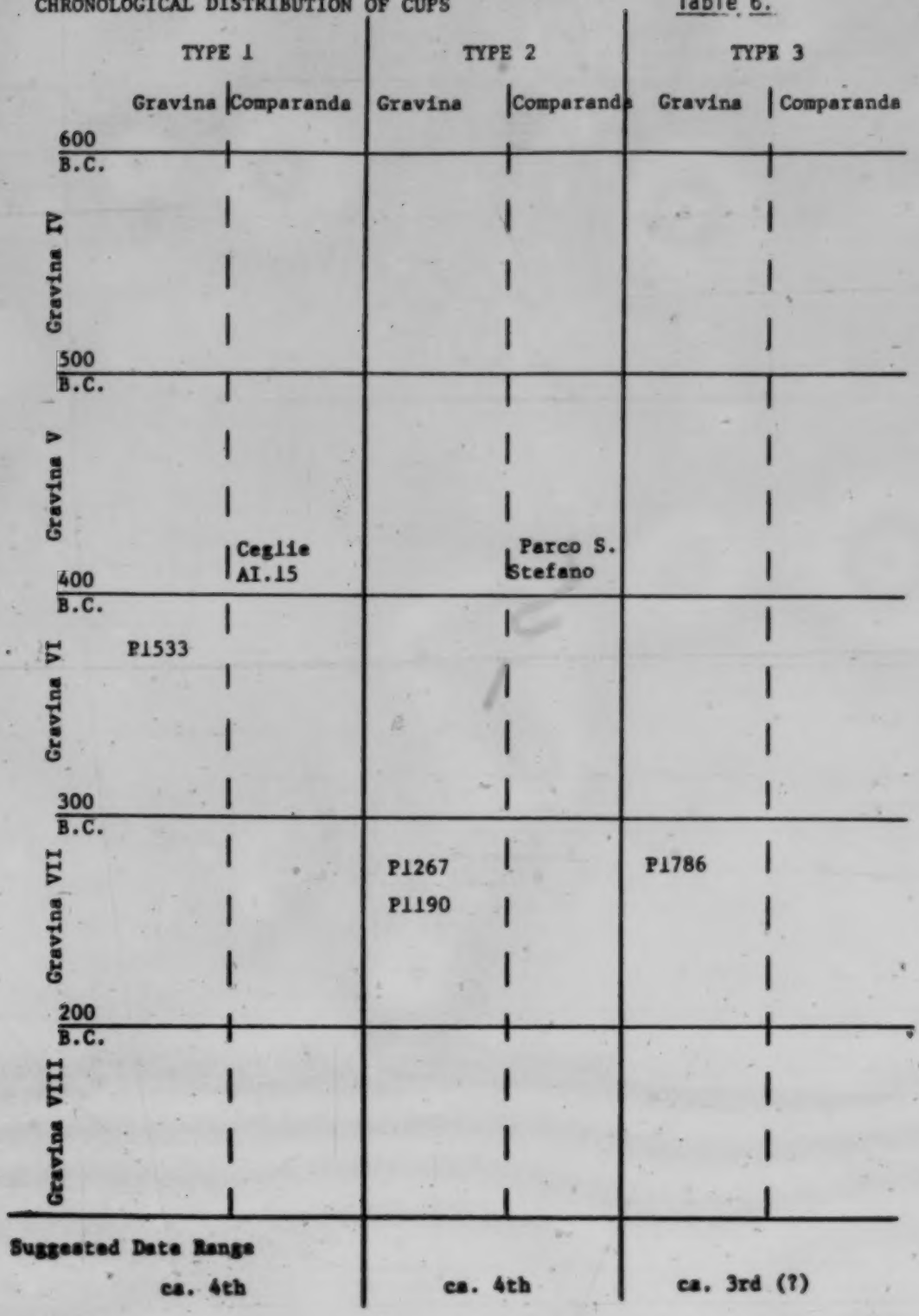


P1786

FIGURE 16 CUPS

CHRONOLOGICAL DISTRIBUTION OF CUPS

Table 6.



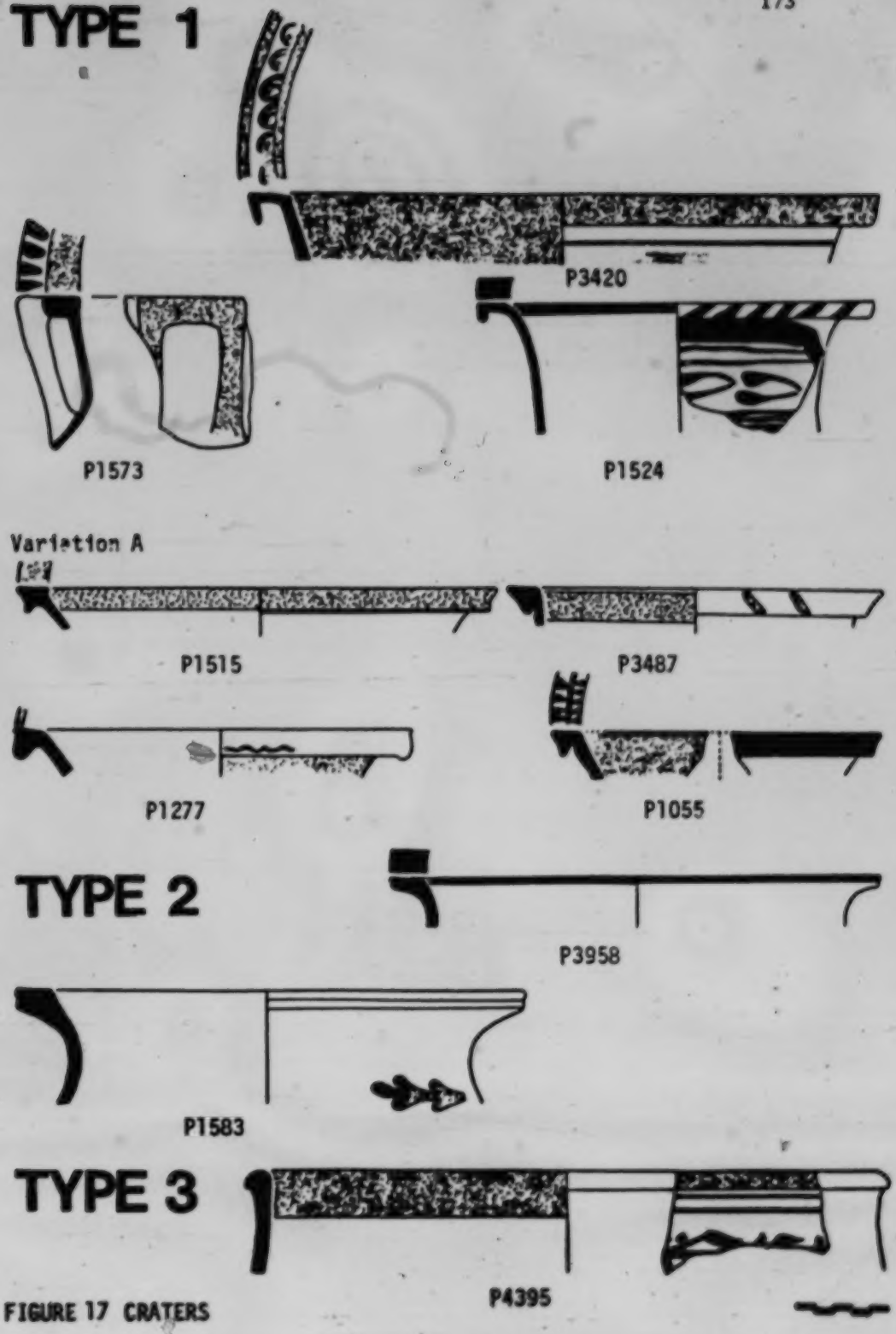
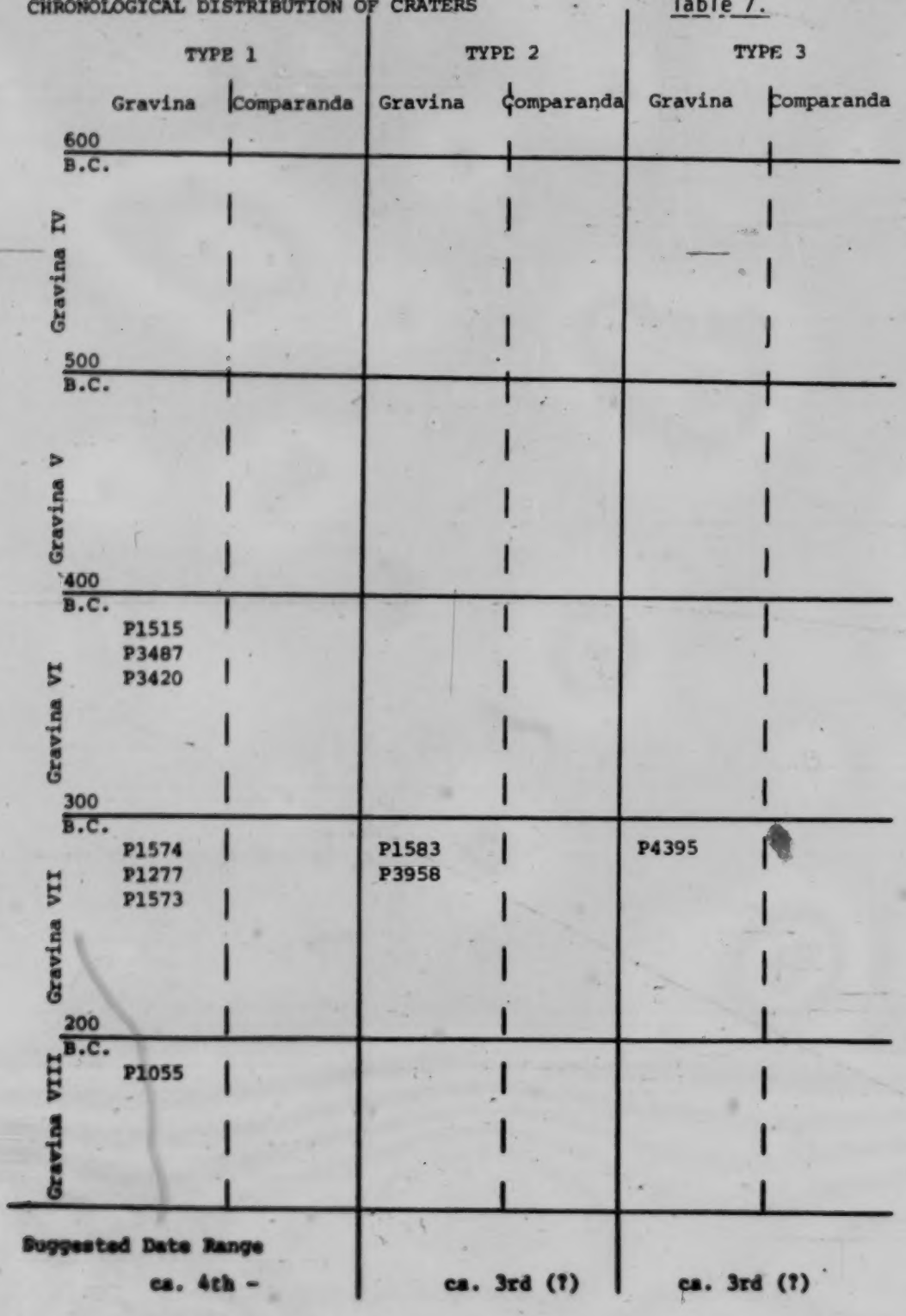


FIGURE 17 CRATERS

CHRONOLOGICAL DISTRIBUTION OF CRATERS

Table 7.



TYPE 1

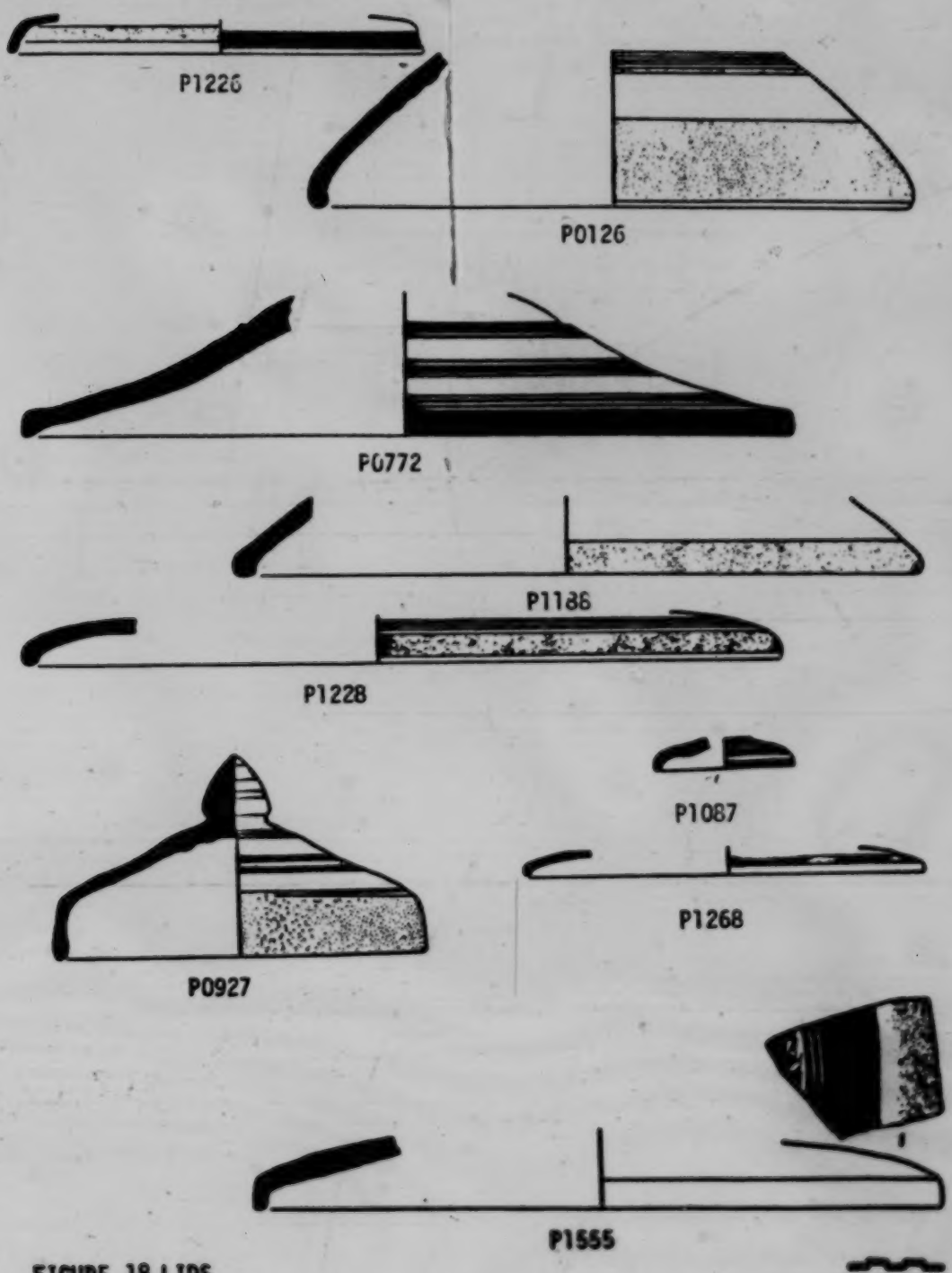
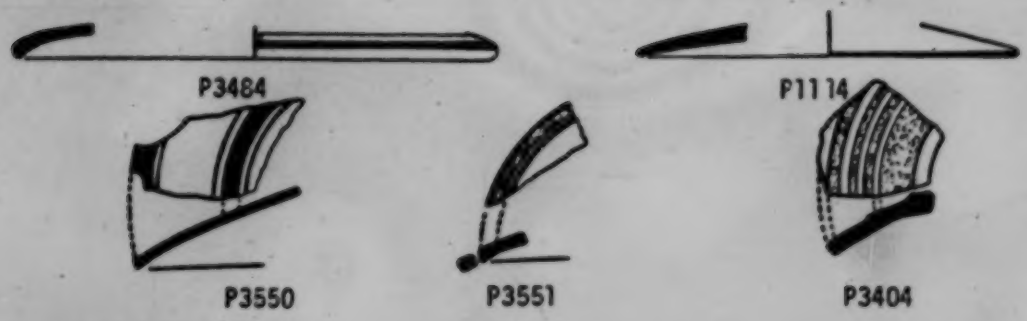
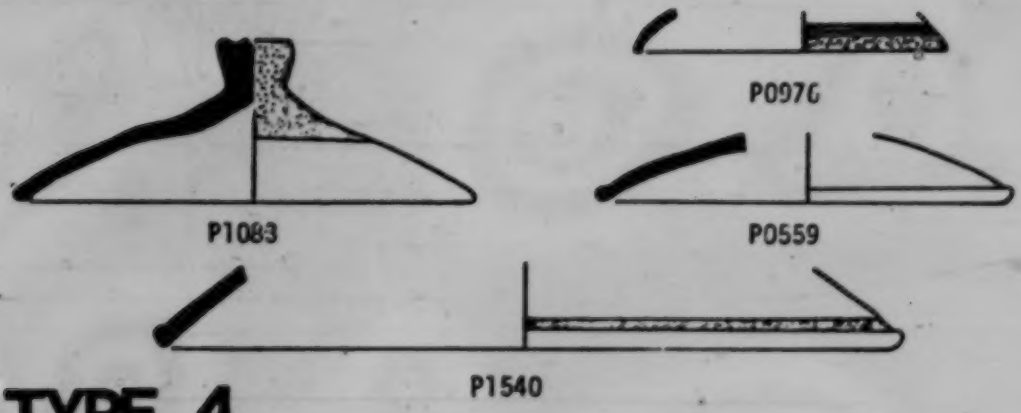


FIGURE 18 LIDS

TYPE 2



TYPE 3



TYPE 4

MISC

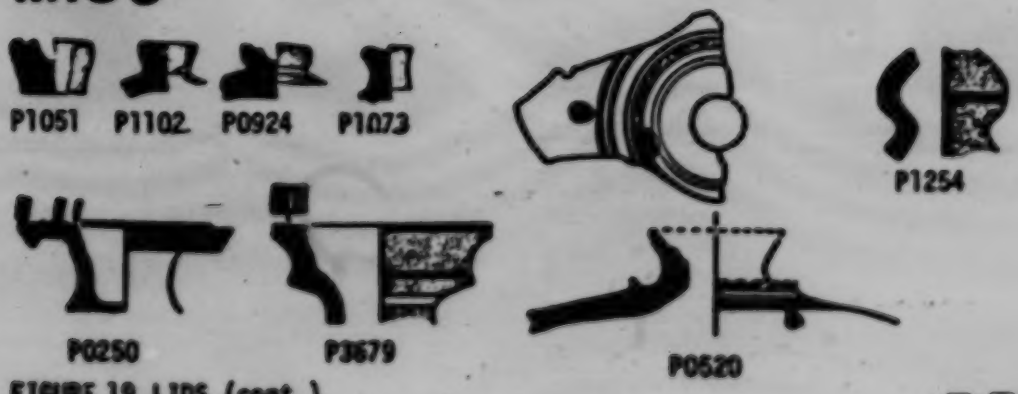
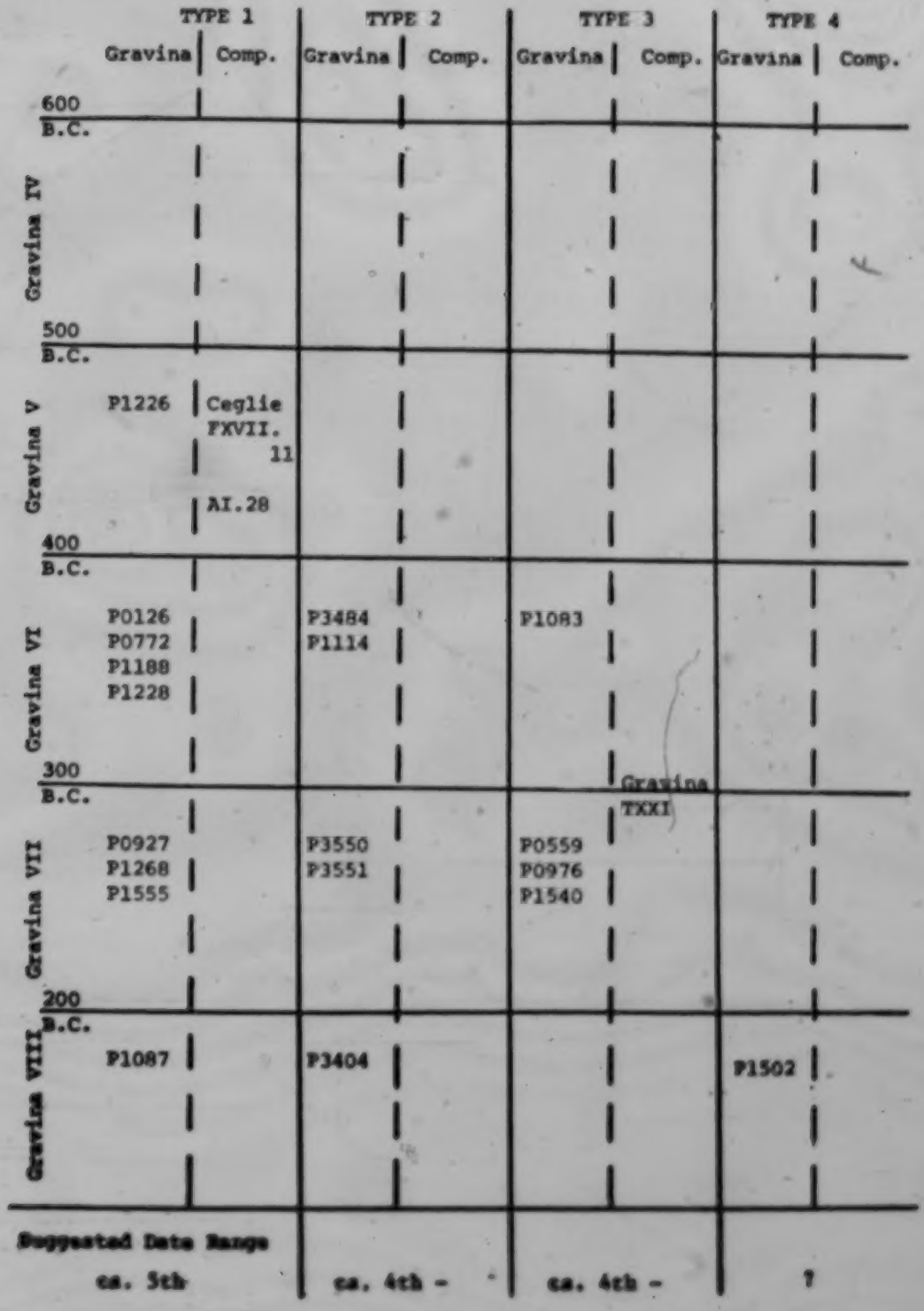


FIGURE 19 LIDS (cont.)

CHRONOLOGICAL DISTRIBUTION OF &TDS

Table 8.



TYPE 1

P1552

TYPE 2

P1783

TYPE 3

P3584

P0940

P1256

FIGURE 20 OINOCHOAI

CHRONOLOGICAL DISTRIBUTION OF OINOCHOAI

Table 9.

	TYPE 1		TYPE 2		TYPE 3	
	Gravina	Comparanda	Gravina	Comparanda	Gravina	Comparanda
600 B.C.						
Gravina IV						
500 B.C.						
Gravina V						
400 B.C.						
Gravina VI			P1783	Ceglie	P1256 P3584 P0940	
300 B.C.						
Gravina VII	P1552					
200 B.C.						
Gravina VIII						
Suggested Date Range	ca. 3rd (?)		ca. 4th		ca. 4th	

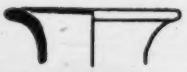
TYPE 1

P3581

P3680

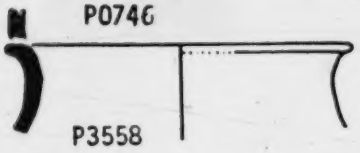
P1137

TYPE 2



P0746

P1209



P3558

P1522

P1511

P1122

P3999

P0979

P3557

P1500

P1525

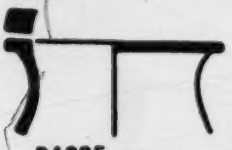
TYPE 3

P1039

P0558

P1139

P4091



P4095

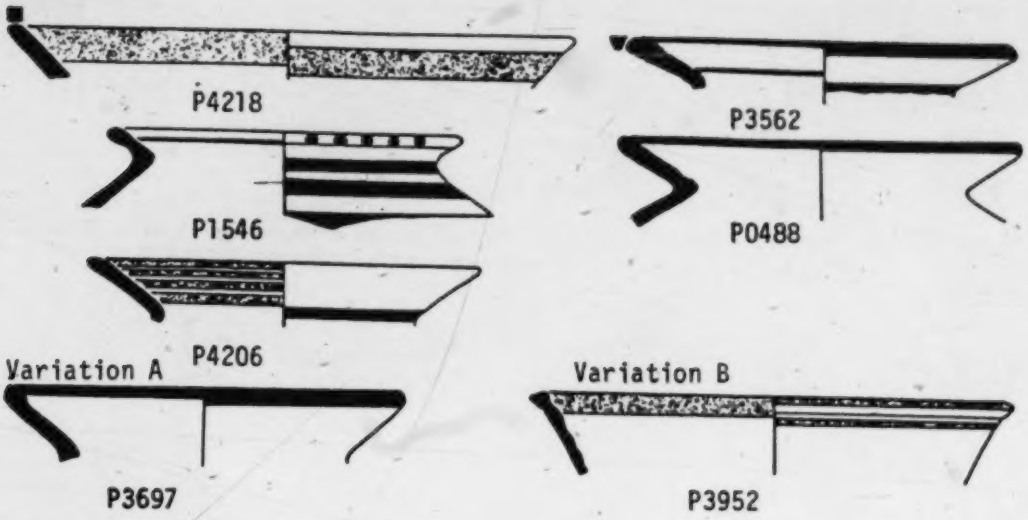
FIGURE 21 SMALL JUGS

CHRONOLOGICAL DISTRIBUTION OF SMALL JUGS

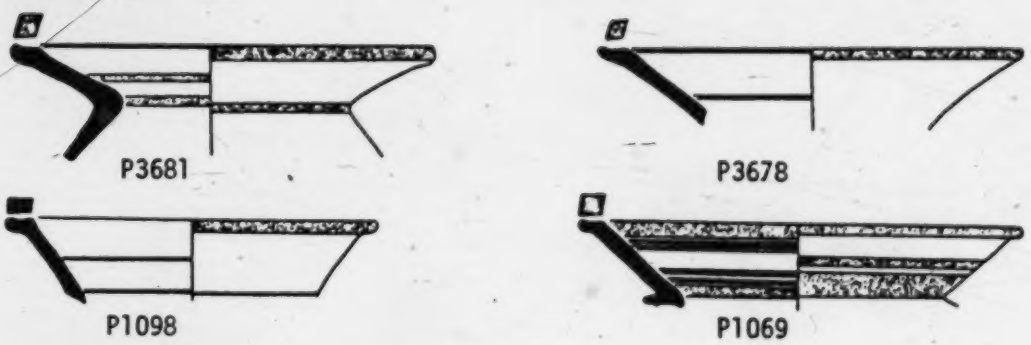
Table 10.

	TYPE 1		TYPE 2		TYPE 3	
	Gravina	Comparanda	Gravina	Comparanda	Gravina	Comparanda
600 B.C.						
Gravina IV						
500 B.C.						
Gravina V	P3581		P1525		P0558	
400 B.C.						
Gravina VI	P3680		P1522 P3558 P1209 P1122 P0746		P1039 P4091	
300 B.C.						
Gravina VII			P3999 P1209 P0979 P1511 P1500 P3557		P4095	
200 B.C.						
Gravina VIII	P1137				P1139	
Suggested Date Range	ca. 5th		ca. 5th -		ca. 5th -	

TYPE 1



TYPE 2



TYPE 3

TYPE 4

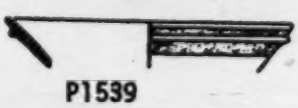


FIGURE 27 URNS

CHRONOLOGICAL DISTRIBUTION OF URNS

Table 11.

	TYPE 1		TYPE 2		TYPE 3		TYPE 4	
	Gravina	Comp.	Gravina	Comp.	Gravina	Comp.	Gravina	Comp.
600 B.C.								
Gravina IV								
500 B.C.								
Gravina V								
400 B.C.								
Gravina VI	P3567 P4218 P3952		P3681 P3678		P1255 P3494		P1539	
300 B.C.								
Gravina VII	P1546 P0488		P1098					
200 B.C.								
Gravina VIII	P3697 P4206		P1069					
Suggested Date Range	ca. 4th -		ca. 4th -		ca. 4th		ca. 4th	

FIGURE 23 THYMIATERIA

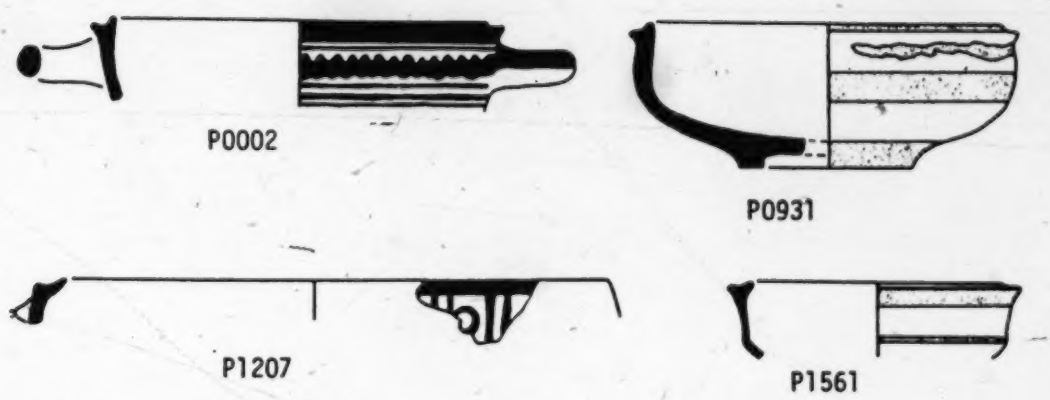
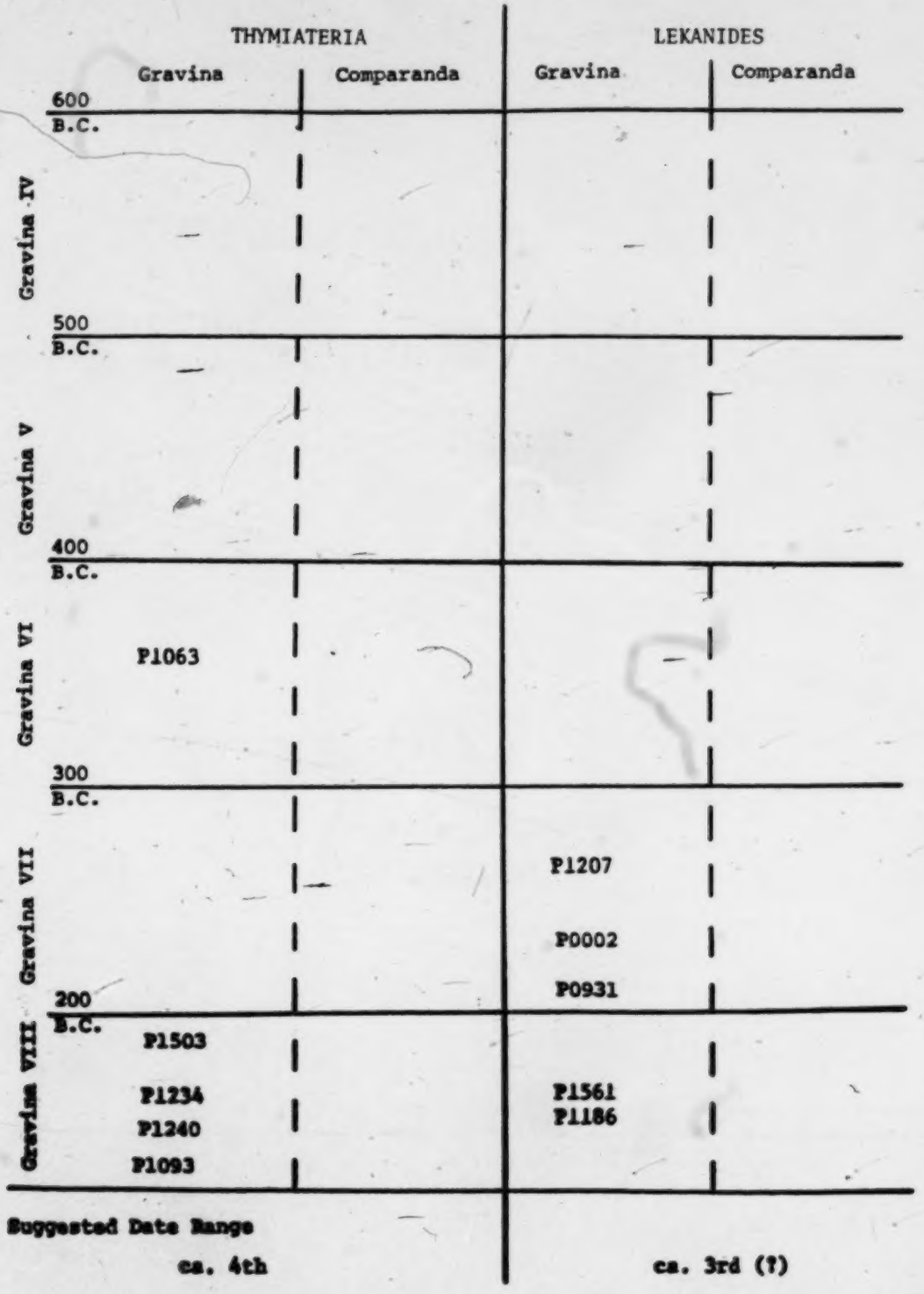


FIGURE 24 LEKANIDES

Table 12.

DISTRIBUTION OF THYMIATERIA AND LEKANIDES



TYPE 1

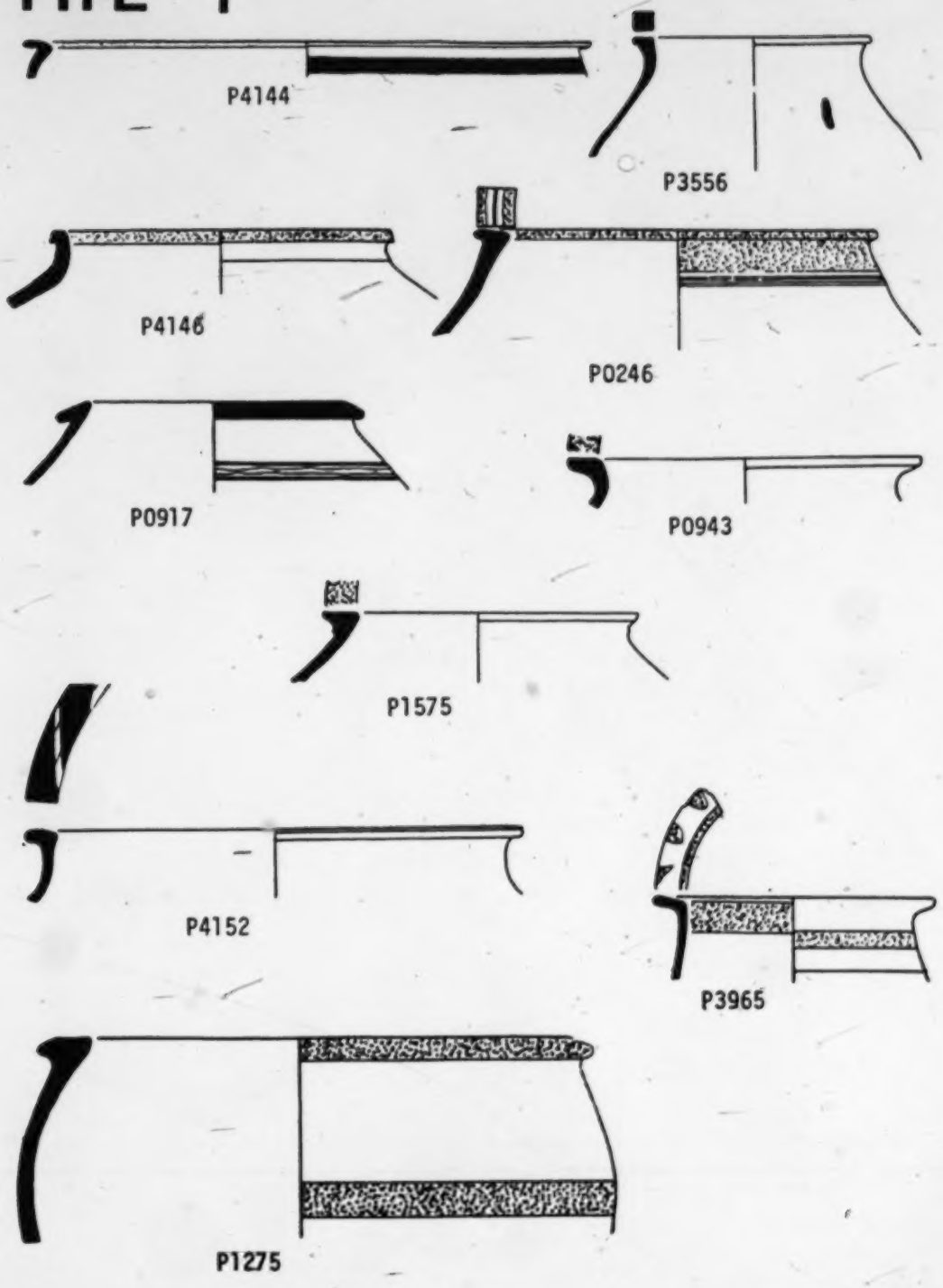


FIGURE 25 STORAGE JARS

TYPE 2

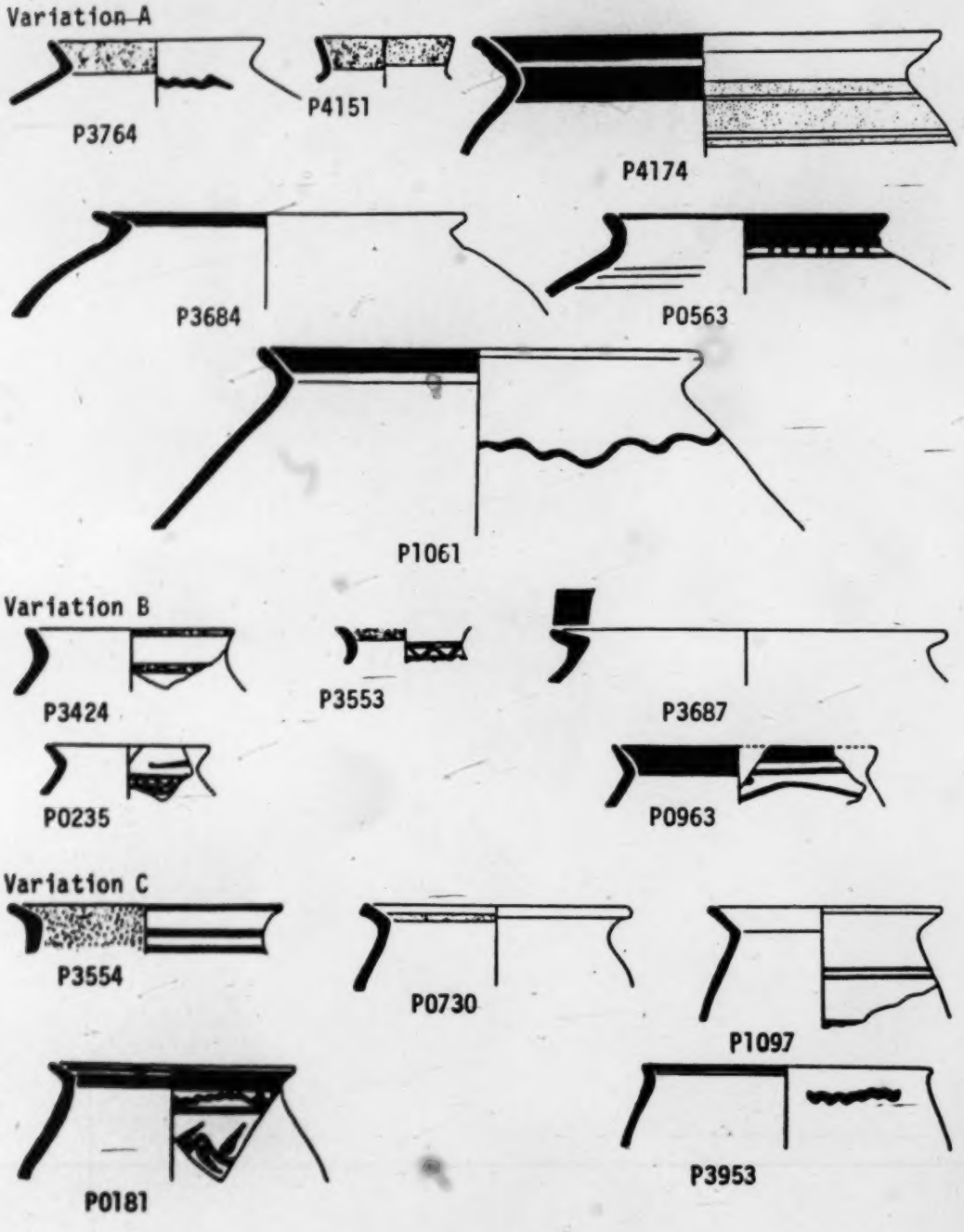
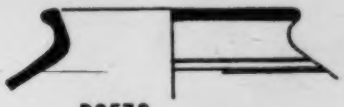


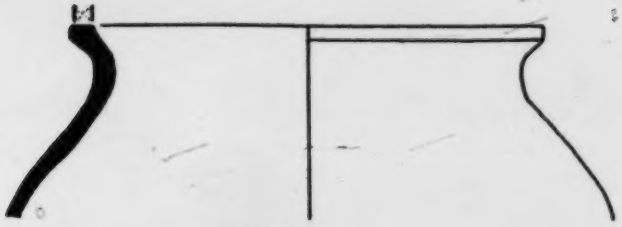
FIGURE 26 STORAGE JARS (cont.)

TYPE 3

P0720



P0572

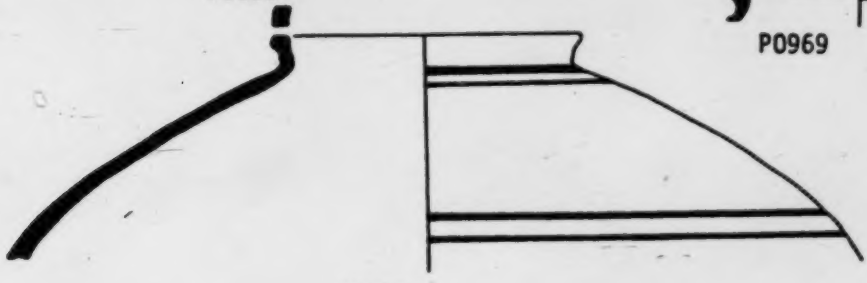


P0227

P0276

P3685

P0969



P3683

TYPE 4

P1531

P3403

FIGURE 27 STORAGE JARS (cont.)

CHRONOLOGICAL DISTRIBUTION OF STORAGE JARS

Table 13.

		TYPE 1		TYPE 2		TYPE 3		TYPE 4	
		Gravina	Comp.	Gravina	Comp.	Gravina	Comp.	Gravina	Comp.
600 B.C.									
Gravina IV									
500 B.C.									
Gravina V		P4144		P3764					
400 B.C.				P3424					
Gravina VI		P3556		P0563		P0720			
		P0246		~~P3554~~ P3687					
		P4146		P4174					
				P3684					
				P3553					
300 B.C.				P4151					
Gravina VII		P4152		P1097		P0572			
		P0943		P1061		P0276			
		P0917		P0730		P0227			
		P1575		P0235		P3685			
200 B.C.									
Gravina VIII		P3965		P0181		P3683		P1531	
		P1275		P0963		P0969		P3403	
				P3953					
Suggested Date Range		ca. 5th -		ca. 5th -		ca. 4th -		?	

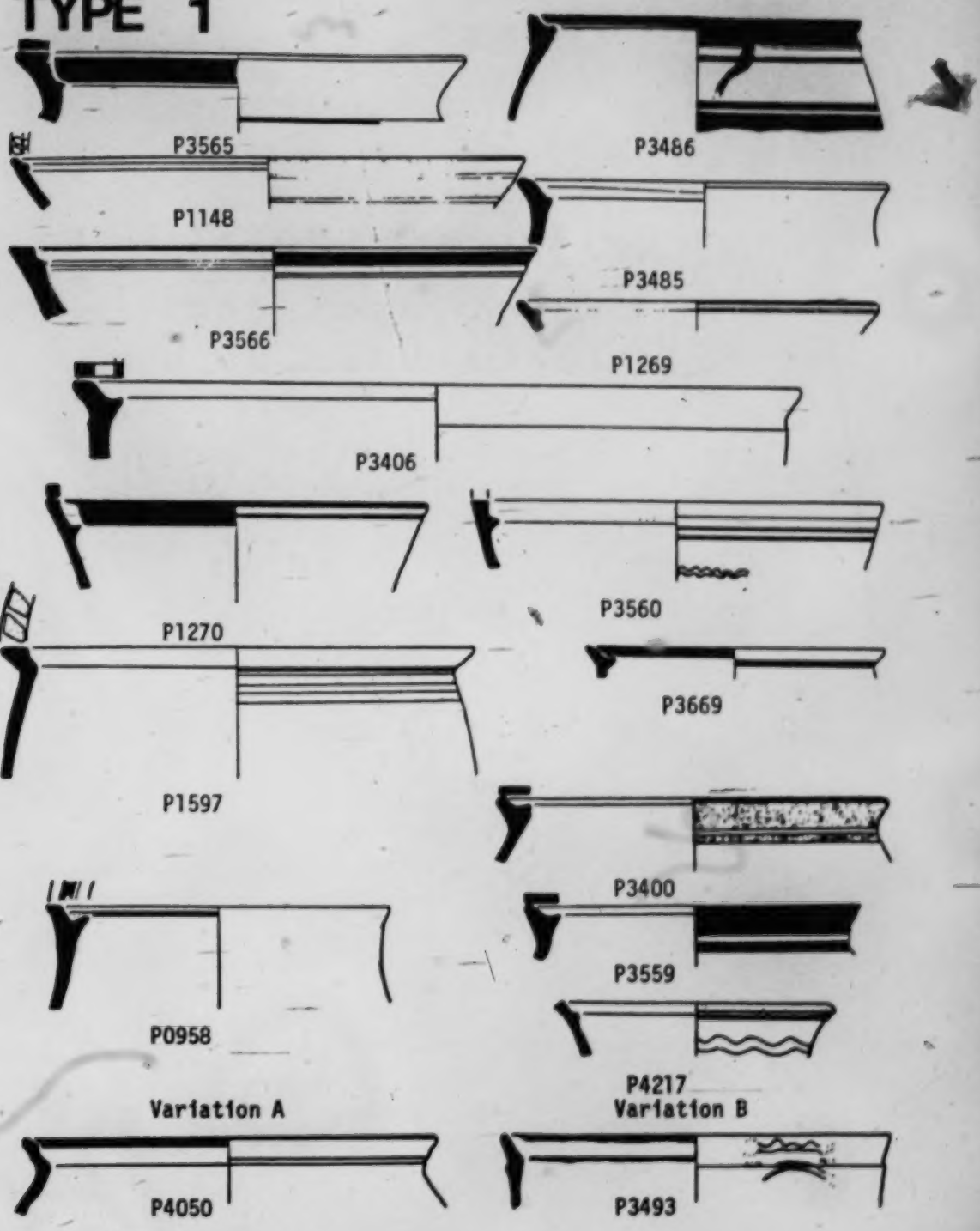


FIGURE 28 LIDDED STORAGE JARS

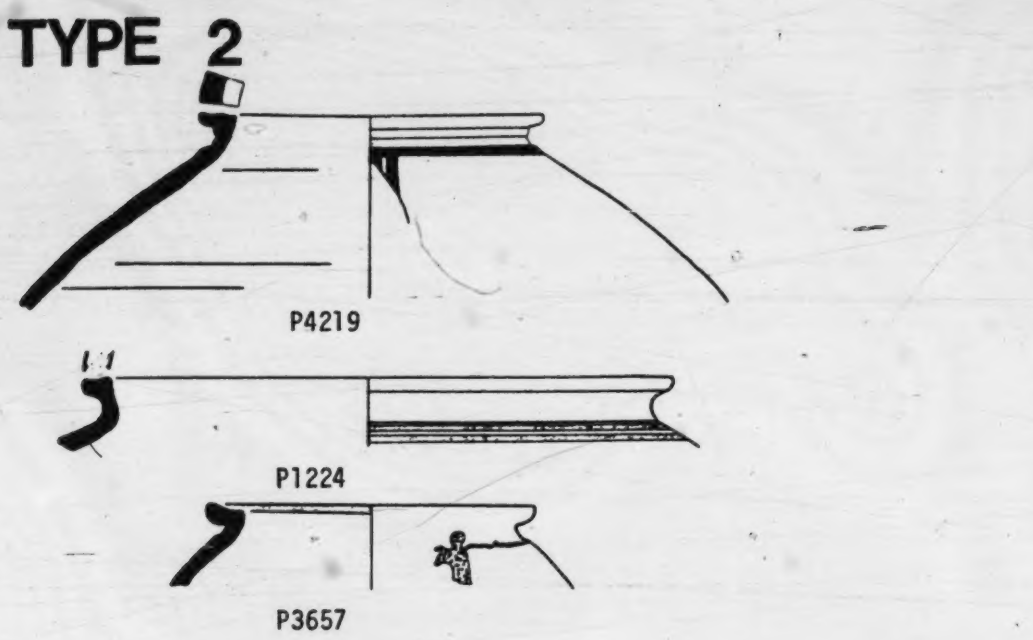
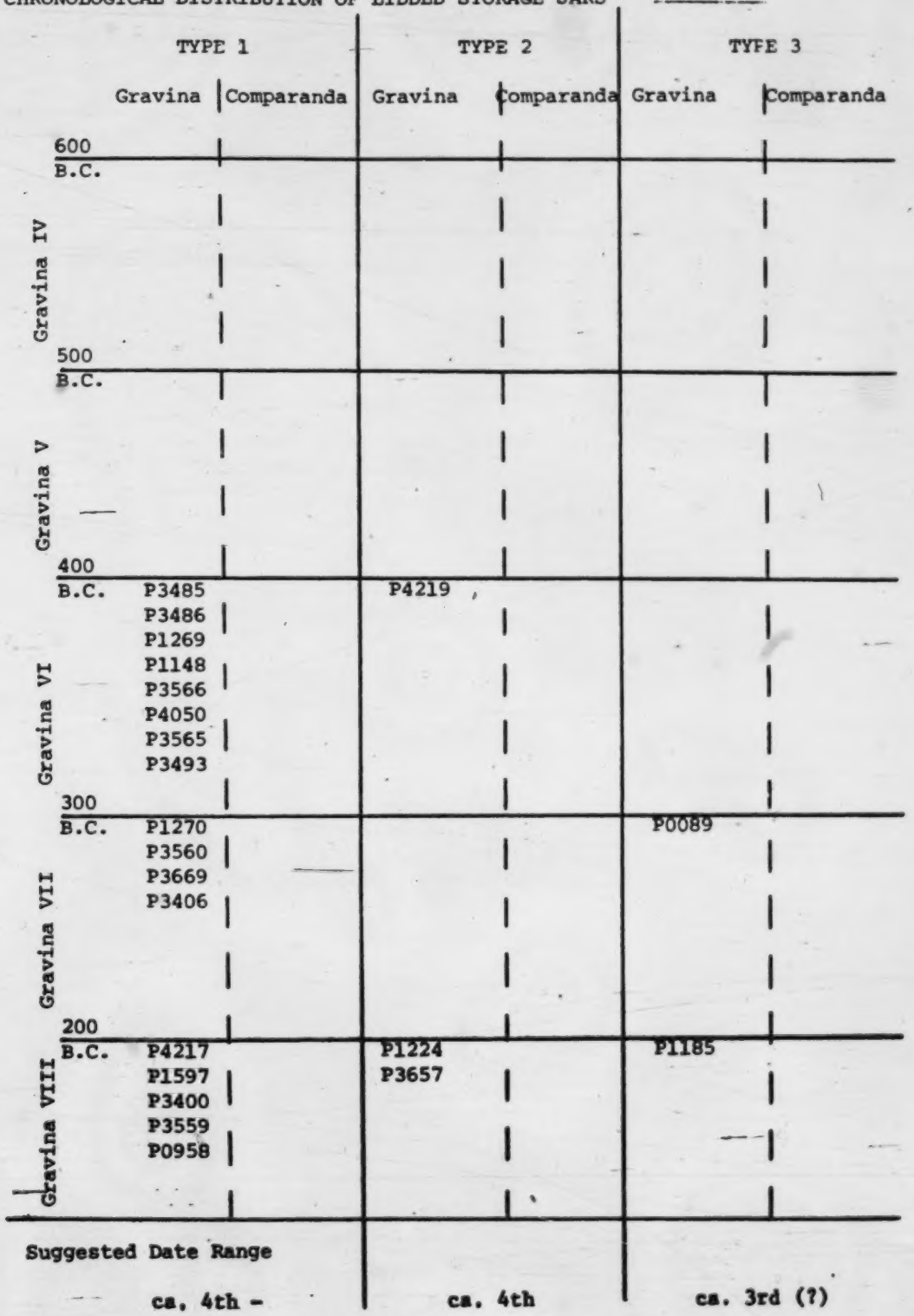
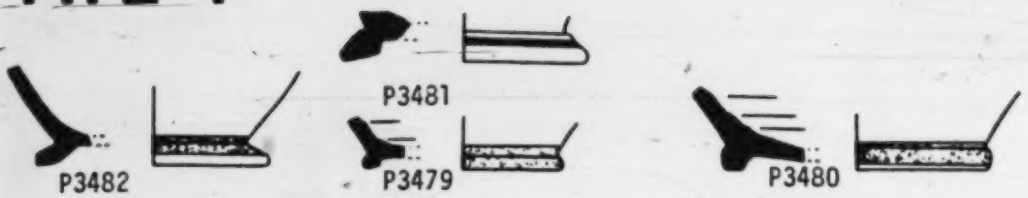


FIGURE 29 LIDDED STORAGE JARS (cont.)

CHRONOLOGICAL DISTRIBUTION OF LIDDED STORAGE JARS Table 14.



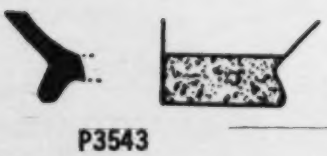
TYPE 1



TYPE 2

TYPE 3

TYPE 4



TYPE 5

FIGURE 30 STORAGE JAR BASES

Table 15.

CHRONOLOGICAL DISTRIBUTION OF STORAGE JAR BASES

	TYPE 1		TYPE 2		TYPE 3		TYPE 4		TYPE 5	
	Grav.	Comp.	Grav.	Comp.	Grav.	Comp.	Grav.	Comp.	Grav.	Comp.
600 B.C.										
Gravina IV										
500 B.C.										
Gravina V										
400 B.C.										
Gravina VI	P3482, P3479, P3481, P3480		P4388, P4173		P4095		P3543			
300 B.C.										
Gravina VII			P4051		P4029				P4011	
200 B.C.										
Gravina VIII										
Suggested Date Range	ca. 4th –		ca. 4th		ca. 4th		ca. 4th		?	

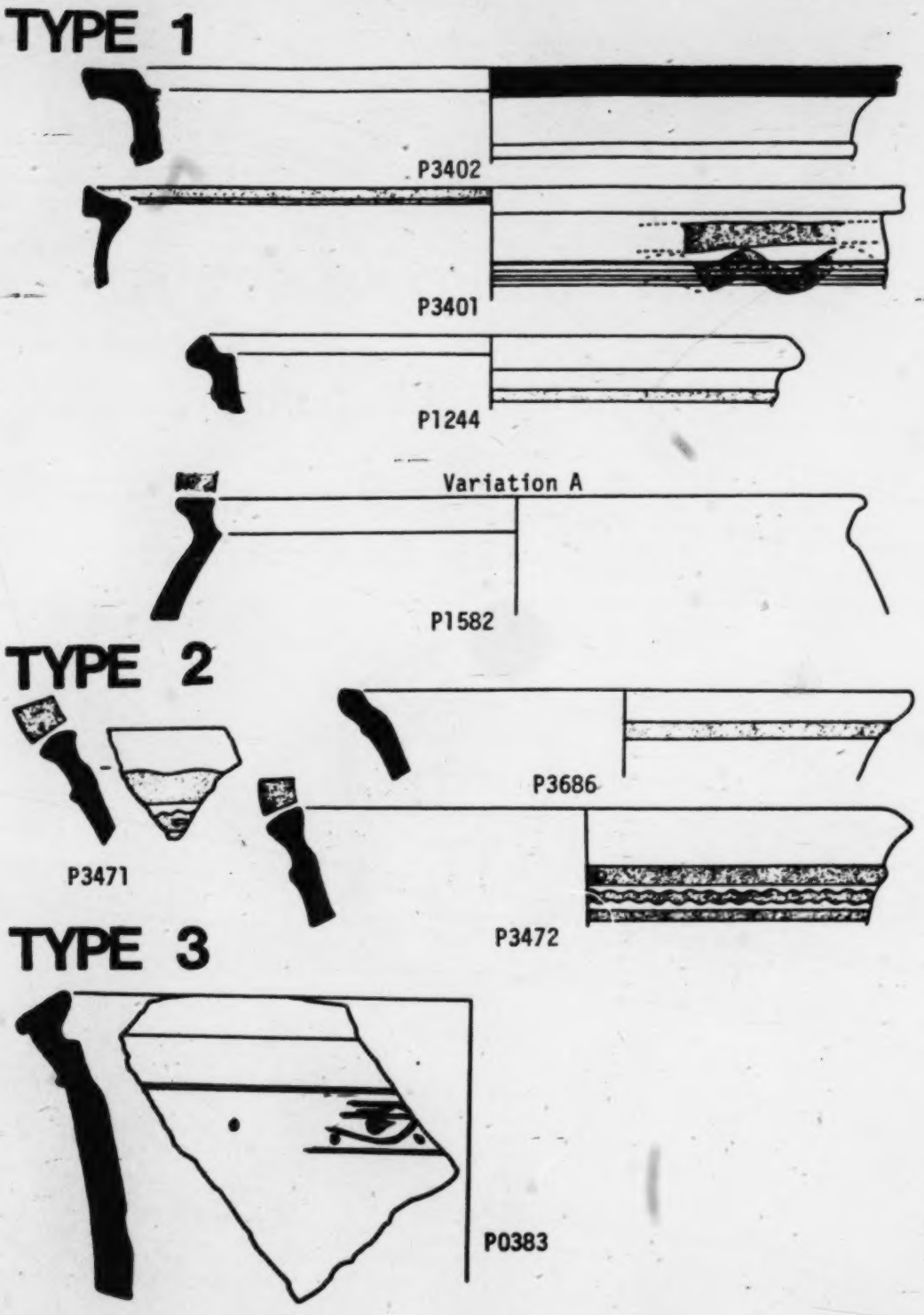


FIGURE 31 PITHOI

CHRONOLOGICAL DISTRIBUTION OF PITHOI

Table 16.

	TYPE 1		TYPE 2		TYPE 3	
	Gravina	Comparanda	Gravina	Comparanda	Gravina	Comparanda
600 B.C.						
Gravina IV						
500 B.C.						
Gravina V						
400 B.C.						
Gravina VI	P1582					
300 B.C.						
Gravina VII						
200 B.C.						
Gravina VIII	P1244 P3401 P3402		P3471 P3472 P3686		P0383	
Suggested Date Range	ca. 4th		?		?	

TYPE 1

TYPE 2

TYPE 3

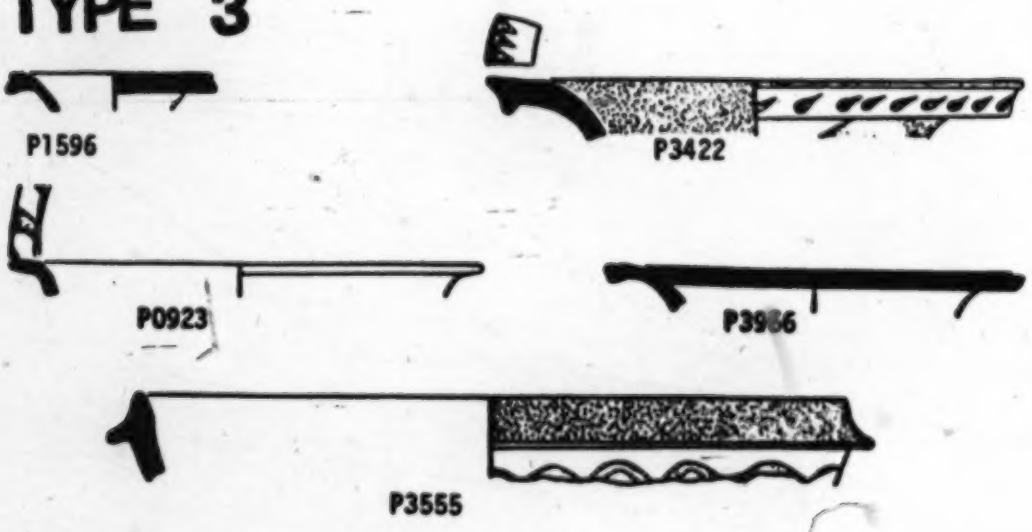
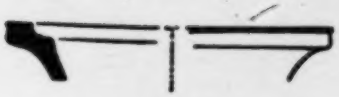


FIGURE 32 AMPHORAE

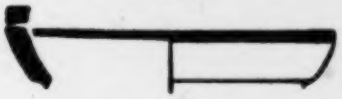
TYPE 4

P3951

P1128



P1229



P1187

TYPE 5

P4150

P4073

P3561

P3955

P3438

FIGURE 33 AMPHORA (cont.)

CHRONOLOGICAL DISTRIBUTION OF AMPHORAE — Table 17.

	TYPE 1		TYPE 2		TYPE 3		TYPE 4		TYPE 5	
	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.	Gr.	Comp.
600 B.C.										
Gravina IV										
500 B.C.										
Gravina V										
400 B.C.										
Gravina VI	P3552 P3552a P4506		P3564		P3422		P3951 P1229		P4073 P4150	
300 B.C.										
Gravina VII	P4010		P4090 P4052 P4088						P3438	
200 B.C.										
Gravina VIII			P1154 P3555		P1596 P3966 P0923		P1187 P1128		P3561 P3955	
Suggested Date Range	ca. 4th -		ca. 4th -		ca. 4th -		ca. 4th -		ca. 4th -	

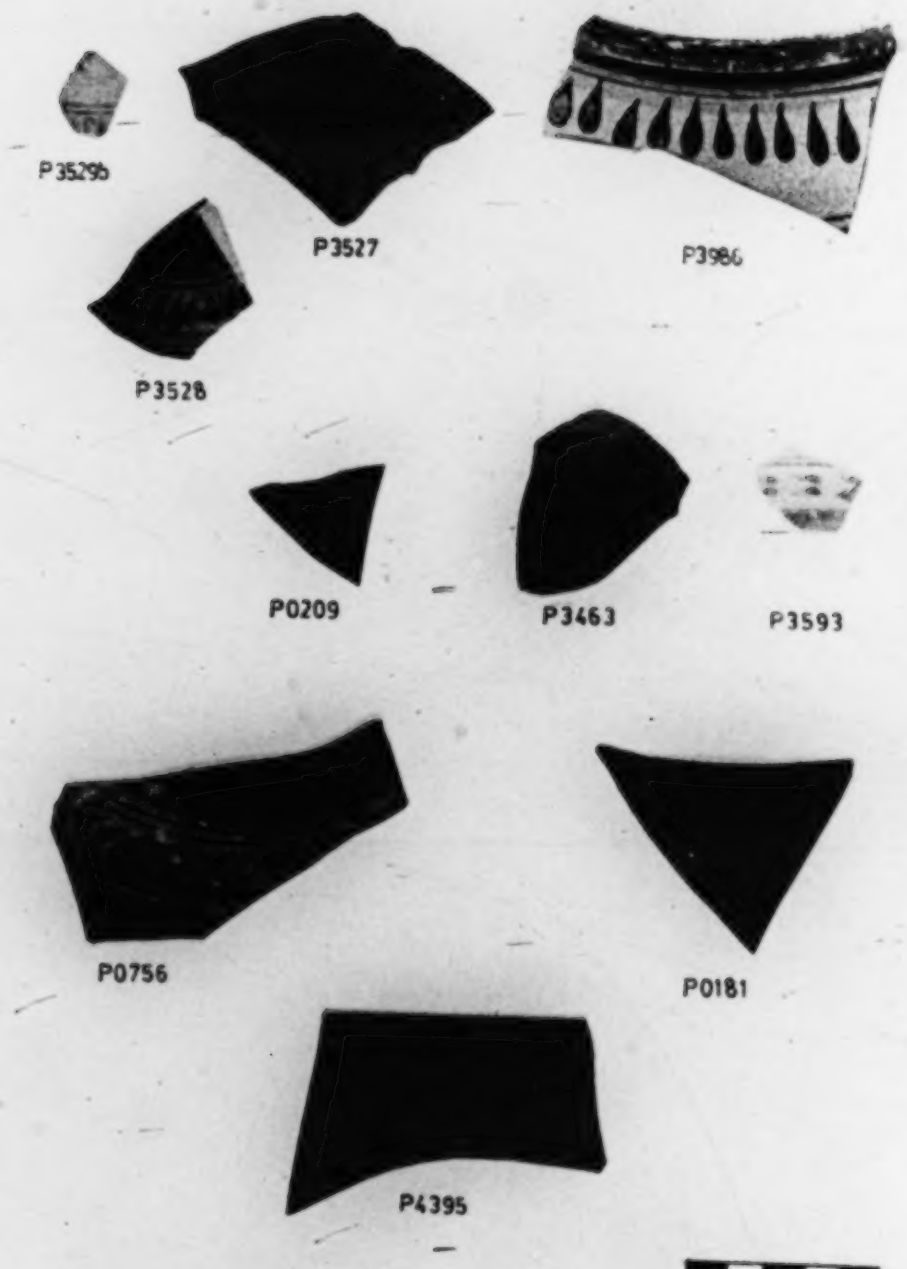


PLATE I MYRTLE LEAF MOTIF

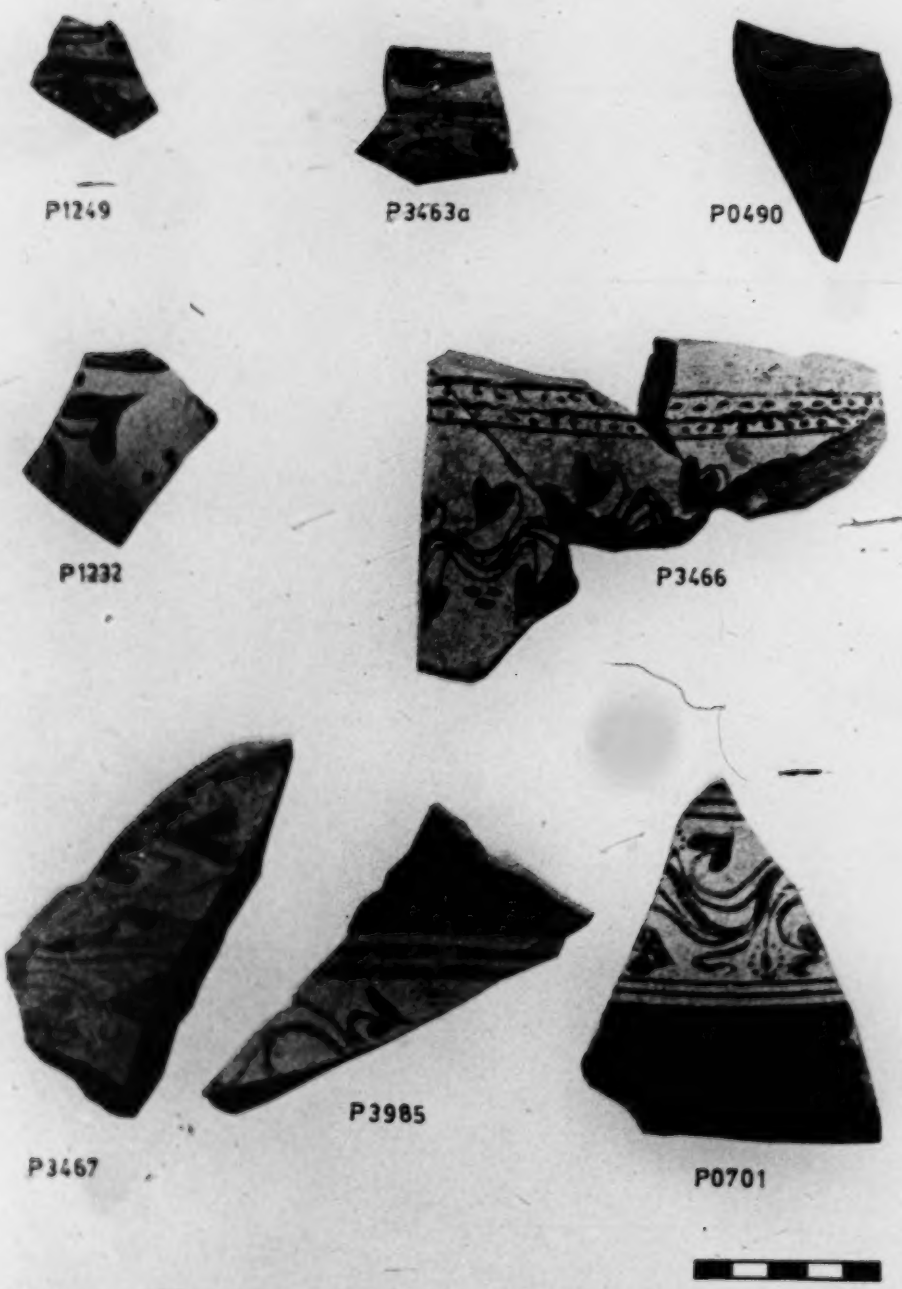


PLATE II IVY LEAF MOTIF

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